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ABSTRACT

This Manitoba (Canada) integrated language arts curriculum guide for grades 9 through 11 emphasizes the elements of the language process. At grade 9, the instructional emphasis is on the communication context--content, vehicle, and situation. At grade 10, the instructional emphasis is on audience and purpose, while the emphasis at grade 11 shifts to a consideration of style and how stylistic choices are affected by the five content elements of content, vehicle, situation, audience, and purpose. Finally, the grade 12 emphasis is on form, and a consideration of how all the other elements affect the final product. The contents are divided into 10 sections that cover such topics as program framework and overview, teaching approaches and strategies, the nature of evaluation, developing listening skills, general strategies in speaking, developing language through reading, general strategies in writing, developing language through literature and language study, and general strategies in language awareness. An annotated bibliography of teaching resources is included. (HOD)

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ENGLISH LANGUAGE ARTS

GRADES 9 - 11

INTERIM GUIDE

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This Guide is subject to revision on the basis of information received from schools. It is expected that modifications will not be in the design of the program. Rather, changes may be made in areas concerning strategies, resource materials, and implementation.

CS 208 750

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SENIOR YEARS ENGLISH LANGUAGE ARTS

I. PREAMBLE

The Senior Years program continues to stress the basic ideas of the K-12 Language Arts Curriculum, while providing for an expanded use of language essential to the social, academic, and career needs of the more mature high school student. This consistency of philosophy is to be found in the emphasis the program places on: the importance of oracy and literacy; activities which require students to exercise language in all its modes; the thinking skills; the integration of the language arts; and increased opportunities for students to respond to literature.

The program addresses several concerns important to high school English teachers. The first concern is the need for a more effective and extensive role for literature in the classroom today in training the intelligence of students, improving their capacity for living, and above all, in developing their practical skills in reading, writing, listening, and speaking. The program attempts to meet this need by shifting the emphasis from an excessively analytical to a more experiential approach to literature. This shift in emphasis should also serve to clarify a further concern dealt with in the program: namely, the relationship between so-called "literary" writing and "functional" writing. All good writing possesses the virtues of clarity, precision, variety, and to some degree, subtlety. The language and form will change to suit the purpose, but the objective of clear communication should remain constant.

A second concern is the lack of agreement among teachers as to what constitutes an English program. Some teachers may teach literary criticism and the expository essay, ignoring all else; others may encourage language development; or they may teach a kind of human relations course. The proposed program attempts to meet this concern by providing for a balance among language use, language study, and literature. In so doing, it directs the attention of all teachers from overly fragmented, discipline-centred approaches to more integrated, student-centred approaches.

This new direction is suggested by a generally conceded need: (1) for greater student commitment to an involvement in learning; (2) for improved student proficiency in using language; and (3) for more efficient use of classroom time. Also, its underlying principles are supported by research studies and the work of the most prominent leaders in the field of English Language Arts during the past decade. Some of the principles underpinning the new direction are:

- a recognition of the intrinsic value of the students' own language and experience (Bullock, 1975);
- a heavier emphasis on the generating power of oral language in promoting literacy and learning (Britton, 1975; Emig, 1971);
- a recognition of the emotional, imaginative, and intellectual impact of literature (Purves and Beach, 1972);
- a more functional relationship between grammar (syntactical studies) and listening, speaking, reading, writing, and literature (Loban, 1976; O'Hare, 1973; Strong, 1973);
- an acknowledgement of student interest and growth in language and literature (Moffett, 1968);
- the importance of an appropriate focus of instruction (J. Dixon, 1975).

For years many teachers have worked successfully along these lines. This program seeks to support and extend these efforts so that all students are provided with an operational knowledge of language and literature rather than truncated knowledge about language and literature (J. Dixon). It should be emphasized, however, that in pursuing this direction the program does not forgo or dilute the appropriate subject matter students will need at different

grade levels. Indeed, it is hoped that the program will offer a greater challenge to more students than was possible hitherto.

The organizational framework of this program rests on the assumption that the chief purpose of language use is communication. The program, therefore, is built around the elements which are present in the communication context, namely: the purpose of the communication, the content, the audience, the vehicle used, the situation in which the communication takes place, and on a more sophisticated level - the form the communication takes and the style in which it is presented.

While all seven elements are present in all communication contexts, the program, for instructional purposes, places a particular emphasis on specific elements at each of the four grade levels IX through XII. At the same time, students are expected to deal with these elements, and the relationships among them, with increasing sophistication.

The program, thus, is designed to move from exploration to awareness to evaluation to application, from dealing with elements in a simple and separated fashion to handling them in a complex and integrated manner, and from the exercise of a gross and approximate control over language devices to a refined and sensitive use of them.

II. GENERAL GOALS OF THE GRADE IX-XII PROGRAM

1. to develop student proficiency in the exercise of the four language skills by emphasizing the integrated relationship of these skills throughout the program;
2. to increase student understanding of the way language operates;
3. to promote student appreciation of and enjoyment of literature, by encouraging students to read widely with involvement and understanding;
4. to educate each student as far as possible in the limited teaching time available;

5. to promote continuous intellectual and creative activity as opposed to passivity; and
6. to encourage students to use language and literature to explore their individuality, their common humanity, and their identity as Canadians.

III. RATIONALE

A. Rationale for the Program

The fundamental aim of the secondary school program is to produce the educated person, informed about his/her society and its cultural traditions and capable of functioning intelligently in the context of that society. The English program, as an essential pillar of the larger whole, is concerned with language and literature, and the "integrated program" seeks to integrate these two into an effective experience for the student. That experience cannot be declared successful if the student, upon graduation, is unable to use and comprehend the language with ease in a variety of verbal and written situations, from the practical communication to the imaginative, structured context. Similarly, that experience will have been ineffective if the student sensibility and cultural awareness has not been widened and enlarged through the reading and study of a selection of the best works available in our literature.

In accordance with the above aims, the integrated program places emphasis, on the practical side, and in a continuing fashion through all the grade levels of the secondary school, upon development of the four basic language skills: reading, writing, speaking and listening. This emphasis can be found in the strategies suggested, in the teaching approaches discussed, in the student experience planned, and its aim is the training of the highly skilled, efficient and confident user of language. At the same time, however, the classroom strategies and approaches are grounded everywhere, on the theoretical and cultural side, upon literature as the vehicle. It is essential that the skilled be informed, and the efficient be learned, other-

wise all practical training will be to no avail and the instruments of language lie useless.

The program is thus based upon the belief that a sensitive and informed awareness of one's cultural heritage is essential to the practical person in the modern world, and that a skilled capacity to use language effectively is essential to the educated individual. The mechanic and the ivory-towered are equally half developed and equally uneducated. The integrated program offers the opportunity to avoid the failure attendant upon either side.

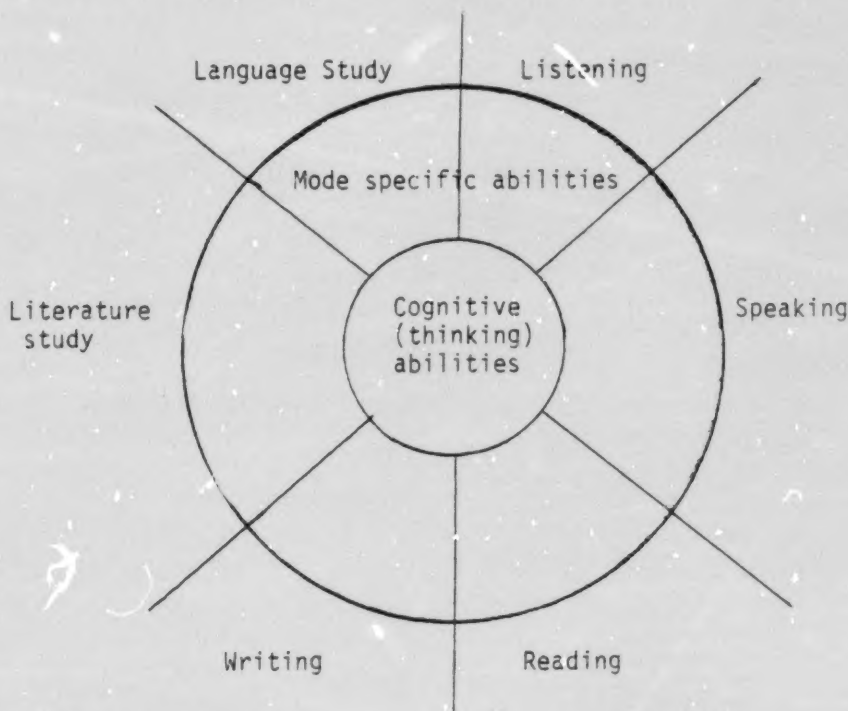
B. Rationale For Integration

It has become axiomatic that student abilities in the different areas of language arts are highly and positively related. Long-term studies have established that as students grow in abilities in one of the language arts, they correlatively grow in the other language arts areas (Strickland, 1962; Loban, 1976). But, similarly, there are positive correlations between student performance in all academic subjects, such as geography and mathematics, or mathematics and English. The able student seems to do well in all academic subjects and the less able student seems to do less well in all subjects.

However, the nature of language acquisition and growth makes the relationships among the language arts very different from the relationships, say, between mathematics and geography. To begin with, the correlations are so much higher among the language arts than between any other two academic areas that these differences must be attributed to more than academic ability or intelligence. Secondly, it is becoming increasingly clear that as students engage in more complex language activities (such as written composition or literature study), they depend heavily on previous language learnings (such as listening ability or oral language ability). These two findings can be attributed primarily to the cognitive constructs that underlie all language learning and development. The student employs the same

cognitive processes or thinking skills in all language arts activities regardless of mode. The same thinking must take place whether the student is listening, speaking, reading, writing, understanding and reacting to literature, or working with areas of language study. In addition, the student relies on basic language learnings, such as listening skills, in order to grasp ideas and perform in more complex language activities, such as writing.

Undoubtedly, there are some differences between language arts activities. The student must employ somewhat different strategies in speaking, for example, than in writing because of the nature of the activities. These strategies are referred to as mode specific strategies or activities. Therefore, language activities have two aspects or layers: one, the larger and more important of the layers, is a set of cognitive or thinking abilities that are at the centre of the language arts curriculum. The second, and less important, is a set of mode specific abilities that are unique to the language mode being used by the language user.



The most obvious example, perhaps, of the difference between the cognitive abilities and mode specific abilities might be in writing. Choice of vocabulary, style, tone, sentence structure, paragraph organization, sequence, etc., all lie within the cognitive area; all of these decisions made in writing are decisions that the student must also make in speaking, for example. By the same token, knowledge of vocabulary, style, tone, sentence structure, etc., are also abilities needed in order to listen to language, to read language, and to understand and respond to literature. Knowledge of these areas is common across all modes of language and across the language arts curriculum. On the other hand, handwriting skills are mode specific to writing; knowledge of how to form letters on a page in a legible and efficient manner is specific or unique to writing, and, in terms of the needs of the secondary student of much less importance instructionally.

The nature of language learning and the constructs underlying them have a number of implications for the teacher of English language arts and for the development of curricula in language arts.

1. Since the basis of language and language learning is a set of cognitive abilities that underlie all the language arts, the teacher of English is not only a teacher of grammar and literature but, in fact, a teacher of how thought can be encoded into and decoded from language; that is, how thought and language interrelate.
2. Because the English program is made up of six interrelated areas all based on the same cognitive skills, the teacher of English has a responsibility to teach all six areas. Even though the same constructs underlie language development, the teacher cannot be assured that automatic transfer between modes will take place. Instruction to facilitate this transfer (that is, teaching the same cognitive skills in each of the language arts areas) needs to be planned and carried out.

3. Because of the sheer volume of materials that must be covered in the English classroom, the most efficient manner of covering the materials is an integrated approach, in which instruction in more than one area of the curriculum is given simultaneously.
4. English teachers must be aware of and base all instruction on the abilities and needs of the students in their classroom. Instruction must begin where the students are and should be designed to advance the students as far as possible in all areas of language learning.
5. Because more complex language learnings are based on previous language learnings, all instruction in language arts must aid students in drawing as heavily as possible on their already existing knowledge of and ability in language. For examples, instruction in writing should be sequenced in such a way that the students are involved in oral work prior to writing in order to prepare them adequately for the task of writing.

Integration is based soundly on what is known about language and how students learn language. The present curriculum is designed to aid the teacher in integrating all areas of language learning so that students may grow in their abilities to use language effectively.

IV. THE NATURE OF LANGUAGE AND LANGUAGE GROWTH

The rationale for an integrated language arts curriculum, such as the one presented here, is based on knowledge of and research how students learn language and develop language abilities. It seems clear that growth in a single mode of language (such as listening, speaking, reading, writing, literary appreciation and response, or literature and language study) does not and cannot take place in isolation; growth in one area is invariably accompanied by potential growth in all areas (Strickland, 1962; Loban, 1976; Evanechko, Ollila and Armstrong, 1976; Sternglass, 1975; Straw, 1979). An

integrated language arts curriculum, therefore, reflects the nature of language and language growth by recognizing the integrated nature of language development and by taking advantage of the interrelationships among the four language processing modes.

All four language modes, listening, speaking, reading, and writing, develop correlatively because of the similarities of the processes and because all modes share certain underlying competencies. (Firth, 1980; Di Vesta, 1974; Smith, Goodman, and Meredith, 1976.) Furthermore, because of these shared bases, instructional approaches that are effective in one mode are often effective in another or in all modes (see Froese and Straw, 1981 for a complete discussion). Ideally, in an integrated program, the teaching focus would be on a set of central cognitive, affective, linguistic, and situational processes which are accessed and expressed through the four modes of listening, speaking, reading, and writing with a minimal amount of instruction in mode specific areas.

In order to implement successfully an integrated curriculum, teachers need to be aware of the underlying competencies and processes that are the foci of the program and, furthermore, how the four modes differ so that, at times, appropriate mode specific areas can be emphasized.

A. The Primacy of Listening and Oral Language

As increased investigations into the nature of language learning are coming to light, the importance of the role that listening and speaking play in language arts curricula is becoming increasingly evident. In normal student development, it seems clear that listening is the basis for and the key to language growth in all areas (Brown, 1954; Froese, 1981; Trabasso, 1972). The student who is not a competent listener will undoubtedly experience difficulty in learning in all the other language arts. The reason for this is that listening is the primary means through which students receive information from their environment and the primary means through which concept, vocabulary, and basic language are initially learned. By the same token, since expressive skills are initially learned and practised orally,

it is evident that skill in speaking is a necessary prerequisite to reading and writing.

Listening and speaking have been referred to as primary because they are the main communication channels used in everyday life. They are also learned first, and other language competencies are based on them. In reference to language programs and the role of oral experiences in English classrooms, a special task force of the National Council of Teachers of English made the following observations:

"The lack of planned attention to oral pattern practice, to communicating ideas aloud, and to planned experiences in listening is a serious deficiency in many programs. Rigidly structured reading programs (including literature programs), without oral experience . . . seem unlikely to achieve lasting growth.

The NCTE task force recommends that oral language receive greater stress in language instruction . . . at all levels of education, from preschool through adult.

Only as progress is made in the use of oral language will there be substantial improvement in reading and writing. The interdependence of these language skills has been demonstrated both in research and practice."

(Richard Corbin and Muriel Crosby, Co-chairpersons, Language Programs for the Disadvantaged. Champaign, Ill: NCTE, 1965, pp. 272-273).

It is difficult to escape the conclusion that listening and oral language work is essential to the language growth of students and that systematic instruction in oral language needs to be an integral part of every English classroom and program.

A number of aspects affect a student's ability in listening and speaking: experiential background, hearing acuity, attention, motivation, opportunity to use language, the language environment, to name a few. The classroom teacher needs to be aware of the importance of listening and oral language development and those things which can aid students growth in listening and speaking and thereby, in other areas of language.

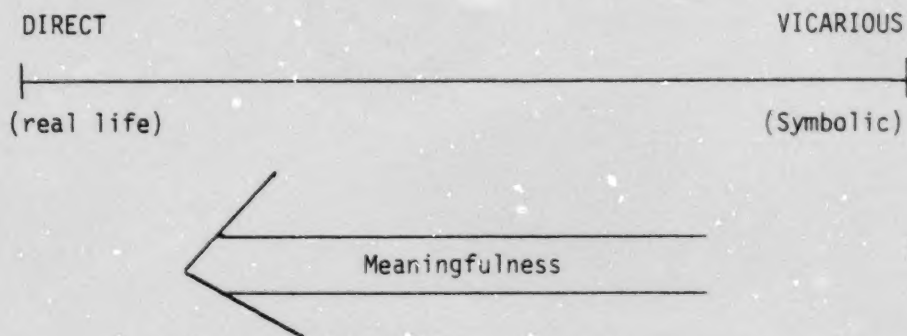
On the other hand, even though both oral and written language share the same underlying competencies, and even though written language ability is preceded by and based on oral language ability, the two productive modes of language (speaking and writing) differ in a number of ways that may affect differences in instructional strategies. Most obvious of these differences between the modes is the presence of an immediate audience in most oral situations that does not exist for most written situations. In oral language, the speaker is usually able to see the reactions of his/her audience and adjust his/her language based on audience feedback. By the same token, the listener is able to provide feedback to the speaker in the oral context. Furthermore, oral language is not usually perceived by either the speaker or the listener to be as permanent and, therefore, is more likely to be open to immediate revision and explanation than written language. In addition to these differences, there are a number of attributes such as pitch, gestures, and intonation which are unique to the oral language situations.

Oral and written productive language share a common underlying set of competencies which, at the same time, retain characteristics that are particular to each of the modes. This implies, that, at times, instruction in each of the modes can be successfully and effectively integrated, while at other times, the teacher may see a need to place instructional emphasis on developing competencies in areas unique to each mode.

B. The Role of Experience and Prior Knowledge in Language Growth

All language growth is based on the language user's prior experience. In order for language instruction to be effective, it must be based on

students' knowledge of the world. (Lindsay and Norman, 1972; Smith, 1975; Cramer, 1978) If the experiences are not present prior to instruction, they must be provided. If concepts have not been developed from the students' experiences, instruction will not be meaningful and learning will not take place (Piaget, 1959; Smith, 1975). Experiences lie on a continuum between direct and vicarious experiences:



The more direct an experience is, the more meaningful and memorable that experience is. Furthermore, the more direct the experience, the greater ability the student has to deal with language relating to it (Britton, Burgess, Martin, McLeod, and Rosen, 1975; Piaget, 1959). Language cannot exist without content, and the content can only be derived from the prior knowledge and experience of the students; learning of new content will only take place if it is grounded in the previous experiences of the learner. Therefore, teachers in designing instruction for students must do one of two things:

1. Be sure that initial instruction is based solidly in the experiences that they know are part of the students' backgrounds (for example, basing a lesson on rhyme on the lyrics of popular songs rather than on seveneenth century poetry).
2. Provide students with appropriate experiences prior to teaching lessons so that students can perceive the relevance of the material and understand the content.

C. Competencies and Constructions Underlying All Language

1. Cognitive Abilities: The learning and use of linguistic skills are preceded by and developed from basic underlying cognitive and psychomotor abilities. As students grow older, their cognitive structures become more complex and sophisticated; therefore, they become more adept and sophisticated in the use and understanding of language. That is to say, the more complex the thought processes underlying language, the more complex and sophisticated the language use (Sinclair-deZwart, 1973; Slobin, 1973). Therefore, one major focus in the language arts curriculum should be on the development of increasingly complex psychomotor and cognitive abilities that lead students to an increasingly sophisticated awareness of the world. Cognitive (thinking) abilities, under five general headings, include:

Association and Generation

awareness
identification
association
concept relating
recognition
recall
classification

Sequencing

temporal sequencing
spatial sequencing
organization
cause/effect sequencing
conditional sequencing

Synthesizing

generalization
comparison
contrast
analysis
multiple classification
restructuring

Evaluating

conceptualization
abstraction
generalization
bias identification

Applying

decision-making
concluding
predicting
summarization
selection
hypothesis generation

As students become more adept at employing these abilities in their own world, the more sophisticated those students' language and linguistic skills will become, and the more proficient they will become in listening, speaking, reading, and writing (Pearson and Johnson, 1978). In addition, their ability to deal with and appreciate literature will grow along with their awareness of language and language conventions (Purves and Beach, 1972; Fisher and Terry, 1977).

Language development is based on cognitive development, and real growth in language can only take place as students develop more complex thinking abilities. In developing instruction for students, teachers need to be aware of what cognitive abilities are being addressed and design instruction to foster growth in students' cognitive structure.

2. Affective and Social Growth: Not only do a student's language abilities result from growth in cognitive structures, but language growth is also affected by growth in affective and social skills. Increased awareness of the world, increased sensitivity to one's own feelings and reactions, as well as other's feelings and reactions, should, then, be a second major focus of an integrated language arts curriculum. Because language is largely a social interaction process, increased ability in dealing with one's own reactions and feeling in relationship to the feeling and reactions of others is central to language growth and development. Growth in affective and social abilities is not only central to the four language modes; it is also central to literary understanding, appreciation, and response.

Affective abilities, grouped under three major headings, that need to be fostered in the language program are as follows:

Participating

social participation
group dynamics
willingness to participate
social attending

Valuing

values identification
value analysis
personal attending
value response
value organization

Assimilating

feeling awareness
affective assimilation
identification
characterizing

Because all language experiences include affective and social interaction elements, teachers need to be aware of student growth within the affective domain and develop experiences that will aid students in social and affective growth, and, therefore, in language growth.

3. Linguistic Levels: In addition to growth in cognitive and affective and social areas, there is also a set of language specific or linguistic levels which are common to the four modes of language processing, that need to be fostered in the English classroom. For purposes of the curriculum presented here, these have been divided into four levels which demand particular instructional focus:

a) Ability at the Word Level: Words are often perceived as the building blocks of language (Bewell and Straw, 1981) and students need to develop increased abilities at understanding and using words in all language situations. The areas of development at the word level include the understanding and use of affixes, multiple meanings, increasingly mature vocabulary, de-

notation and connotation, connectives, idioms, roots, compound words, etymology of words, words as symbols, word imagery, word associations, anaphora, synonyms and antonyms.

b) Ability at the Sentence Level: Language is governed by a syntactic system, a system of rules governing how words fit together and the relationships among the words in sentences (Chomsky, 1957, 1965; Crystal, 1971). Language proficiency, in part, is based on a knowledge of this grammatical system and how to employ the system to extract or encode meaning. This syntactic knowledge is common to all modes of language and is acquired and developed through the use of language. Students at the high school level generally have acquired all the syntactic structures of the language (Hunt, 1965; O'Donnell, Griffin and Norris, 1967). The emphasis at the high school level, then, should not be on the acquisition of the rules (as is the focus of formal grammar programs), but on the effective use of those rules; that is, in expanding and extending the already-present knowledge and in acquiring flexibility in the use of the structures (Loban, 1976; O'Donnell, Griffin and Norris, 1967). The expanding and extending of growth at the high school level would probably include work in using (not necessarily identifying) such structures as relative clauses, participles, appositives, absolutes, subordination, co-ordination, noun substitutes, and ways of achieving emphasis, as well as effective arrangement (Daiker, Kerek and Morenbert, 1979).

c) Ability at the Beyond-the-Sentence Level: Ability in language not only includes the ability to build and understand sentences, but also the ability to process thoughts and sentences into meaningful strings. This ability includes such things as knowledge of the use of connectives, the sequencing of ideas in numerous emphatic patterns, the use of cause/effect and conditional patterns, use of main ideas and appropriate supporting detail, use of transition, and use of subordination and co-ordination.

Again, as in the work at the sentence level, work at the beyond-the-sentence levels needs to be focussed primarily on understanding and the appropriate use of the structures, not on a set of arbitrary rules or the identification of elements (Straw, 1981). Growth in this area is highly de-

pendent on student awareness of discourse purpose and the breadth of options open to the language user both in oral and written form (Strong, 1973; Daiker, Kerek and Morenberg, 1979).

d) Ability at the Extended Discourse Level: Knowledge of extended discourse implies a more formal awareness of selected use of knowledge. It is probably the last knowledge to be acquired, but students at the secondary level should have considerable knowledge about how extended discourse is organized and developed. This knowledge includes knowledge of how main ideas are developed and associated with details, patterns of organization (e.g., temporal/narrative, spatial/descriptive, general to specific, etc.), story structures (e.g., flashbacks, frames, picaresque, etc.), genre of literature, paragraphing conventions, relationship of discourse parts to the whole, introductions and conclusions; that is to say, knowledge of all the devices employed in longer discourse that will aid students in listening to anecdotes, stories, speeches, in engaging in debating, storytelling, oral composing, as well as aid them in comprehending better the material they read and in producing better writing.

4. Contextual Awareness: Language always takes place within a communication context whether that is within oneself, in the presence of an immediate audience, or inclusive of an extended audience. This context encompasses the relationship between speaker (whether oral or written) and the audience, the purpose of the speaker in generating language, the purpose of the audience in receiving language, the physical setting of the context, the response of the language receiver, and the vehicle of the communication. The proficient language user is aware of these context variables and adjusts his/her language level, style, and forms to the communication context (Halliday, 1968). One goal of the language arts program should be to help the student gain increasing control of his/her language, become increasingly aware of audience, purpose and situation, and adjust language to adapt to the communication context. In fact, at the secondary level, because students have considerable foundation in cognitive and linguistic areas, the variables that

affect context that, in turn, affect language use and the decisions that determine that use may be the most important facet of the program.

A Closing Word

Language, language acquisition, language development and language growth are composed of a multiplicity of causes and are the result of complex mental and emotional growth. Language development is a result of cognitive and social development, while, at the same time, it is a vehicle for encouraging cognitive and social growth. The exact relationships between mental growth, emotional maturity, social development and language, like the relationships between the language arts modes, is unclear (Perron, 1974; Evanechko, Ollila, and Armstrong, 1976). What is clear, however, is that growth in language is always accompanied by cognitive growth, affective growth, and social development. Furthermore, it is clear that all of those constructs, including language, are a direct result of the quality of experiences, both linguistic and non-linguistic, in which an individual is involved. It is further clear that practice with forms, unless accompanied by cognitive and emotional engagement, will not aid students in developing language abilities. Language growth is a reflection of and result of growth in the intellectual and social areas. This implies that in teaching language, the teacher must engage students in activities and instruction designed to build increasingly sophisticated structures in the areas of thinking, feeling, and social-personal relationships. In addition, the teacher must focus on raising the students' awareness of the appropriate uses of language and on increasing the range of choice and flexibility available to the language user.

V. PROGRAM FRAMEWORK: AN OVERVIEW

Language skills, like thinking and literary appreciation skills, tend to be cumulative and so do not lend themselves to statements which suggest

master, at a particular level; for example, "The student will be able to read for the main idea" is a reasonable objective for both Grades six and twelve. This does not mean that there is no difference between the Grade six reader and the Grade twelve reader. The difference, however, is in the level of complexity of the materials read, and the level of sophistication with which the skill is applied, rather than in the skill itself. Because of this cumulative feature, and in an attempt to avoid repetition and longer and longer lists of objectives, as one moves up the grades, a set of common objectives are presented for Grades nine through twelve (see English Language Arts K-12, Interim Guide, 1981, pp. 59-61). Two other descriptors ("level or engagement" and "instructional emphasis") are used to provide an instructional framework to assist the teacher in adjusting the level from one grade to the next.

A. Levels of Engagement

It is important to note at the outset, that the levels of engagement suggested below are not presented as descriptions of student response; for example, students at all levels are expected to apply their skills. These levels are presented as instructional foci in an attempt to help teachers select and organize instructional activities, and to establish a reasonable level of expectation for their students. The goal is to guide students in their abilities to think, respond and communicate in an increasingly sophisticated and independent manner. While the levels of engagement purposely reflect this increasing sophistication and independence, they should not serve to limit the students' response; that is, the levels of engagement are intended to provide an instructional framework for the teacher, not a learning model for the student.

The level of engagement identified at Grade nine, is exploration, moving to awareness at Grade ten, evaluation at Grade eleven, and application at Grade twelve. As stated previously, this does not mean that Grade nine students will spend the year exploring in the absence of any awareness or that Grade ten students will be aware of how the variables of communication work

but not evaluate their effectiveness. It does mean, however, that the teacher's primary instructional purpose at Grade nine is exploration. Students should be involved in activities which require them to experience through listening and reading a very wide range of materials and to experiment through speaking and writing with a variety of ways in which this experience can be shared.

B. Instructional Emphases

In addition to levels of engagement, the instructional framework sets out specific areas of emphasis for each year. These areas of emphasis are based on the elements of the language process. The purpose for presenting these as emphases is to aid teachers in focussing instruction on language as process and on the important elements of that process. As with "levels of engagement", they should not serve to limit student response.

While all elements of the language process are present wherever language is used, it is useful for instructional purposes to sequence these elements according to increasing levels of difficulty. This sequencing serves to highlight certain elements at particular times and at the same time, provides the teacher with an organizational framework. At Grade nine, then, the instructional emphasis is on the three most concrete elements of the communication context, namely: content, vehicle, and situation. At Grade ten, the instructional emphasis is on the two remaining elements of the communication context, audience and purpose. The emphasis at Grade eleven shifts to a consideration of style and how stylistic choices are affected by the five context elements of content, vehicle, situation, audience and purpose. Finally, the Grade twelve emphasis is on form, and a consideration of how all of the previously mentioned elements affect the final product. *This emphasis on form leads naturally to the specialized elective courses in Grade twelve as the specialization is achieved by emphasizing specific forms.*

C. The Instructional Diagram and Accompanying Chart

The diagram presented on the following page outlines the emphases of the high school framework; the levels of engagement and the instructional emphases are expanded and explained for each grade level in section VI.

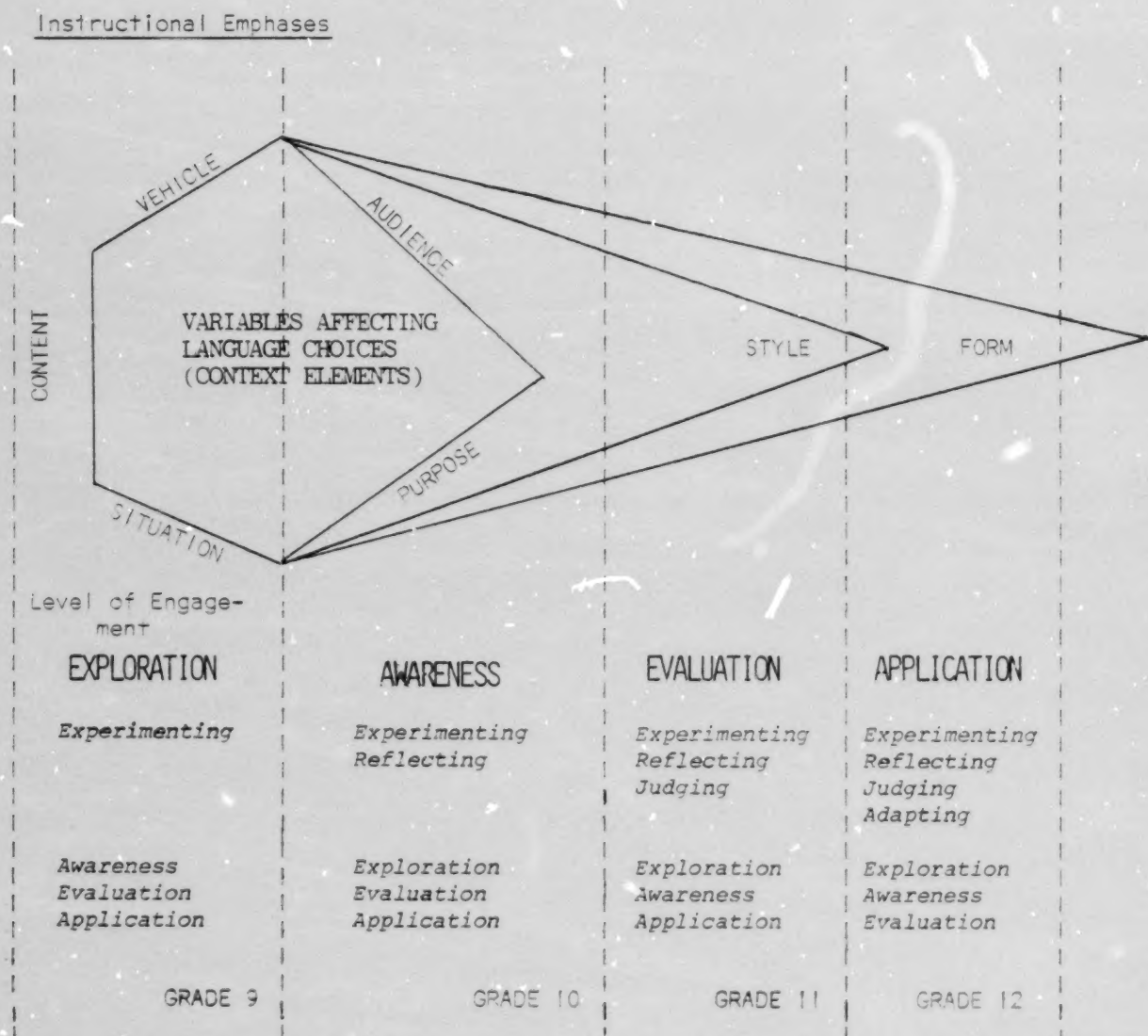
The top half of the diagram indicated the emphases for each grade level. The pentagon on the left hand side of the diagram identifies the variables which affect language use (content, vehicle, situation, audience, and purpose). The five sides of the pentagon indicates that the variables interact to produce the elements at the right of the diagram (style and form). The diagram also indicates that at no time can any one of the elements be considered alone except in a very artificial manner, without some consideration of the other elements; that is, that any one of the elements must be studied within the context in terms of its relationship to all the other elements. The emphases for the grade levels, as outlined in the grade specific sections, are indicated by the grade level assignment at the bottom of the diagram.

In the center of the diagram, the levels of engagement (exploration - Grade nine; awareness - Grade ten; evaluation - Grade eleven; application - Grade twelve) are identified. These levels of engagement indicate the type of response that students should be involved in, regardless of the material being used. These levels reflect the sophistication of the interaction between students and materials or structures with which they are engaging. The levels of engagement do not indicate the level of thinking that students should be doing; students should be employing all levels of thinking skills at all levels of engagement. The levels of engagement provide for the ways in which students should be reacting and responding to material instructionally.

It should be noted that all previous elements studied (elements presented at earlier grade levels) should be reconsidered at each new level of engagement and in light of both the new level of engagement and in light of the language elements that serve as the grade level emphases.

Immediately following the diagram, an overview chart is presented. The chart outlines the levels of engagement, foci, and emphases at each grade level with a brief description of each. The chart further suggests some general materials that might be used at each level.

INSTRUCTIONAL DIAGRAM: OUTLINE OF THE HIGH SCHOOL FRAMEWORK



	GRADE NINE	GRADE TEN	GRADE ELEVEN	GRADE TWELVE
ENGAGEMENT	<u>LEVEL OF ENGAGEMENT: - EXPLORATION</u> Students explore language and literature, using a wide variety of materials, situations, and activities which are particularly suitable for generating ideas and evoking personal responses.	<u>LEVEL OF ENGAGEMENT: AWARENESS</u> Students become aware of the social implications of language and communication: an appreciation of the social role of literature.	<u>LEVEL OF ENGAGEMENT: EVALUATION</u> Students evaluate ideas and style in materials studied and in their own work. They are encouraged to be more critical of stylistic choices made and to use these choices as clues to the intellectual or emotional attitude of the speaker or writer.	<u>LEVEL OF ENGAGEMENT: APPLICATION</u> Students are required to apply a wide variety of forms (vehicles, media, genres) to various communicative situations in their own speaking and writing. They should show a knowledge of various philosophical and cultural influences on language and literary forms.
FOCUS	<u>FOCUS OF INSTRUCTION</u> Activities are designed to encourage students to reveal and clarify, for themselves, their own opinions and feelings about concerns and ideas of interest.	<u>FOCUS OF INSTRUCTION</u> Activities are designed which will move students beyond a pre-occupation with personal concerns to an awareness of their responsibilities to others in communication, in their roles as listeners, speakers, readers, and writers.	<u>FOCUS OF INSTRUCTION</u> Activities are designed to obtain a more critical examination of meaning. Students are required to show greater objectivity in their own style and an improved ability to deal with abstract ideas.	<u>FOCUS OF INSTRUCTION</u> Activities are designed to consolidate the work of previous grades, so that students are able to deal effectively with different communication situations, particularly those addressing unseen audiences.
EMPHASES	<u>INSTRUCTIONAL EMPHASIS</u> Three concepts of communication are explored: content, situation, and vehicle, so that students realize how the meaning or content of a communication is related to the situation in which it takes place and the vehicle of expression chosen.	<u>INSTRUCTIONAL EMPHASIS</u> Two major communication concepts are emphasized: audience awareness and purpose. Students should be able to see the operation and relationship of all five variables in communication contexts: content, situation, audience, purpose and vehicle.	<u>INSTRUCTIONAL EMPHASIS: STYLE</u> Style is regarded as the overall effect of language used in communication. Building upon the knowledge gained over the previous two years, students are made aware of the power and richness of language used in selections and are encouraged to expand and control their own use of language.	<u>INSTRUCTIONAL EMPHASIS: FORM</u> The application of the communicative and stylistic skills learned from Grades Nine to Eleven to a variety of forms.
APPROPRIATE MATERIALS	<u>APPROPRIATE MATERIALS: BREADTH AND VARIETY</u> Special emphasis on a wide range of materials, both fiction and non-fiction, which will evoke personal responses: e.g., diaries, autobiographies, descriptive and narrative articles, journals, personal letters, human interest stories, and news items. Myths, legends, fables, parables, short stories, one-act plays, science fiction and mysteries, playscripts, novels/novellets, ballads, narrative poems, folk-songs, improvisations, readers' theatre, small group workshops in journalism, scripting.	<u>APPROPRIATE MATERIALS: SOCIAL CONTEXTS</u> Emphasis is placed on the choice of materials that show the social involvement and responsibilities of the reader, speaker, and writer, e.g., editorials, notices, public letters, business letters, biographies, articles, journals, reports, essays, short stories, and novels centring on conflict. Shakespeare and modern full-length plays, one-act plays, ballads, sonnets, lyrics. A continuing emphasis is placed on small-group activities and workshops to develop group and social skills.	<u>APPROPRIATE MATERIALS: A RANGE OF STYLES</u> Emphasis is placed on exposure to and the use of a wide variety of styles found in articles, essays, letters, journals, and editorials from various periods and places: novels, short stories and plays from different times, cultures, and places. Modern and Shakespearean full-length plays, lyrics, sonnets, dramatic monologues, free verse, allegorical pieces, historical writing, and fantasy.	<u>APPROPRIATE MATERIALS: BOTH LITERARY AND TRANSACTIONAL</u> A) Classifying and understanding a variety of forms and their significance in literature - poetry, (e.g., elegy, pastoral, epic, mock epic, dramatic monologue, free verse) drama, (Greek, Shakespearean, Restoration, modern) prose (psychological, allegorical, science fiction, romance). B) Using and evaluating the effectiveness of various letters, essays, articles, journals, notices, reports and descriptions.

VI A

-24-

THE YEAR'S WORK

AT

GRADE NINE

EXPLORATION: EXPERIMENTING

CONTENT, VEHICLE, SITUATION

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VI THE YEAR'S WORK

A. GRADE NINE

The purpose of the year's work in Grade IX is two-fold; to consolidate work done in previous grades and to help students explore basic concepts in language and communication. Students at this level are generally and traditionally in a cross-over stage in their development, both intellectually and socially. They are beginning to see the scope and variety of life open to them although from a very personal perspective. Also their own natural expressive language is expanding with the widening social contacts and broadening intellectual interests characteristic of the growing maturity of this age group. This language will develop more productively if students are exposed to ideas which will advance their personal and social growth, and sense of cultural identity - the ideas which should govern the choice of experiences used in class. This development of their expressive* language is accompanied by a need for more precise, logical, transactional* language for the processing of information and for communication in more public and formal contexts in which the communicative relationships are more complex. Of equal importance to their intellectual and emotional growth at this stage is their ability to respond to the aesthetic, evocative or poetic* use of language.

The framework of this curriculum suggests that rather than acquiring knowledge by way of precept, rule, definition, or repetitive exercise, students will grow in their understanding, maturity, and use of language if they are encouraged to explore new concepts and relationships operationally; that is, by actually responding with their own thinking, listening, speaking, reading, and writing to a range of ideas, viewpoints and situations using a variety of language vehicles. For this reason the guide recommends a program of short, frequent, varied, and personal responses. *This term, "responses", refers not only to what the students themselves will make of a particular idea, topic, experience, or selection but to what activities the teacher wishes to encourage in class.*

It is reasonable to expect the initial responses at this stage to be personal, often egocentric. Students are, however, expanding their knowledge of deductive and inductive thinking. They understand and use sequential thought and cause and effect relationship in their daily lives. They use factual information in argument and build definitions. They generalize about matters even as adults

do although they often place different values and meaning on content. They can distinguish fact from fantasy in film and print. They note the prevalence of fallacies in real life situations such as in advertising and propaganda. The program attempts to refine these abilities by exploring the ways in which content is understood or expressed in the four language modes in different communication contexts. Language development will be enhanced if the thinking skills are approached not as one-time, short term units but as part of the total fabric of the listening, speaking, reading and writing experience of the students and are related to their lives.

Time Allotment

The time allotted for study of the English Language Arts in Grade IX (240 hrs.) allows for the consolidation of a firm foundation of basic skills, not only through specific practice but also through extensive reading and writing in general, thus encouraging students to widen their experiences and interests. Time allotment has other implications as well, especially in terms of the quantity of experiences and responses the teacher can create and allow for and the balance struck between oracy and literacy.

Level of Engagement

The level of engagement at Grade IX is exploration. By exploring a wide variety of different situations, vehicles, and content, students will learn new concepts and relationships more naturally and inductively. They will be encouraged in their speaking and writing to incorporate the language patterns and organizational techniques. This will help them to develop thinking skills and express their feelings with confidence.

Students should explore at their level, the nature of communication. This exploration should evoke as well their opinions of the writer's or speaker's attitudes and feelings, and the strategies used. It should include materials, activities and situations from the wide range of spoken and written discourse* that students are likely to meet in life and literature.

A large part of the Grade IX program is an exploration of language as social behaviour: good listening and speaking habits; sensitivity to relationships in different communication situations; a knowledge of the basic conventions, forms, and procedures used in discussion, reading, writing and in the various communication media; and acceptance of responsibility for what one says and writes and how one listens, reads, speaks and writes.

Instructional Emphases

For instructional purposes and as an aid to the beginning study of the concepts of communication, the suggested approach in Grade IX is to explore in class the CONTENT or message of communication, the VEHICLE used to convey that communication, and the SITUATION wherein the communication takes place and which often determines the vehicle and/or the content. This does not suggest that these three elements be dealt with in isolation, but that they serve as emphases for the purpose of instruction; all five elements of communication - purpose, audience, content, vehicle and situation - will of necessity be explored to some extent for they are interrelated and interdependent factors in communication.

Following are some suggestions for the range of content, vehicle, and situation that may be explored:

Content: The information, experience or attitude the sender wishes to convey.

Factors to be considered include:

- relevant/irrelevant
- factual/fictional
- familiar/unfamiliar
- concrete/abstract
- functional/abstract
- historical/contemporary
- general/specific
- personal/impersonal
- comfortable/uncomfortable

Vehicle: The means through which the message or content may be conveyed.

Although meaning is often conveyed without the use of language, the emphasis should be on those vehicles which employ language.

Visual: books, magazines, newspapers, pamphlets, letters, forms, scripts, printouts, advertisements

Auditory: radio, recordings, tapes, telephone

Auditory/Visual: interview, speech, presentation, conversation, drama, television, film, videotext, commercials

Within the above categories, the vehicle may involve consideration of the following:

Spoken/Written

Live/Electronic

Allowance for reaction:

- immediate, e.g., telephone
- delayed e.g., letter
- no reaction e.g., film

Length of Discourse

Mode of Discourse

Personal/Impersonal

Allowance for/prohibition of:

- editing
- explanation
- spontaneous response
- planned response
- interruption

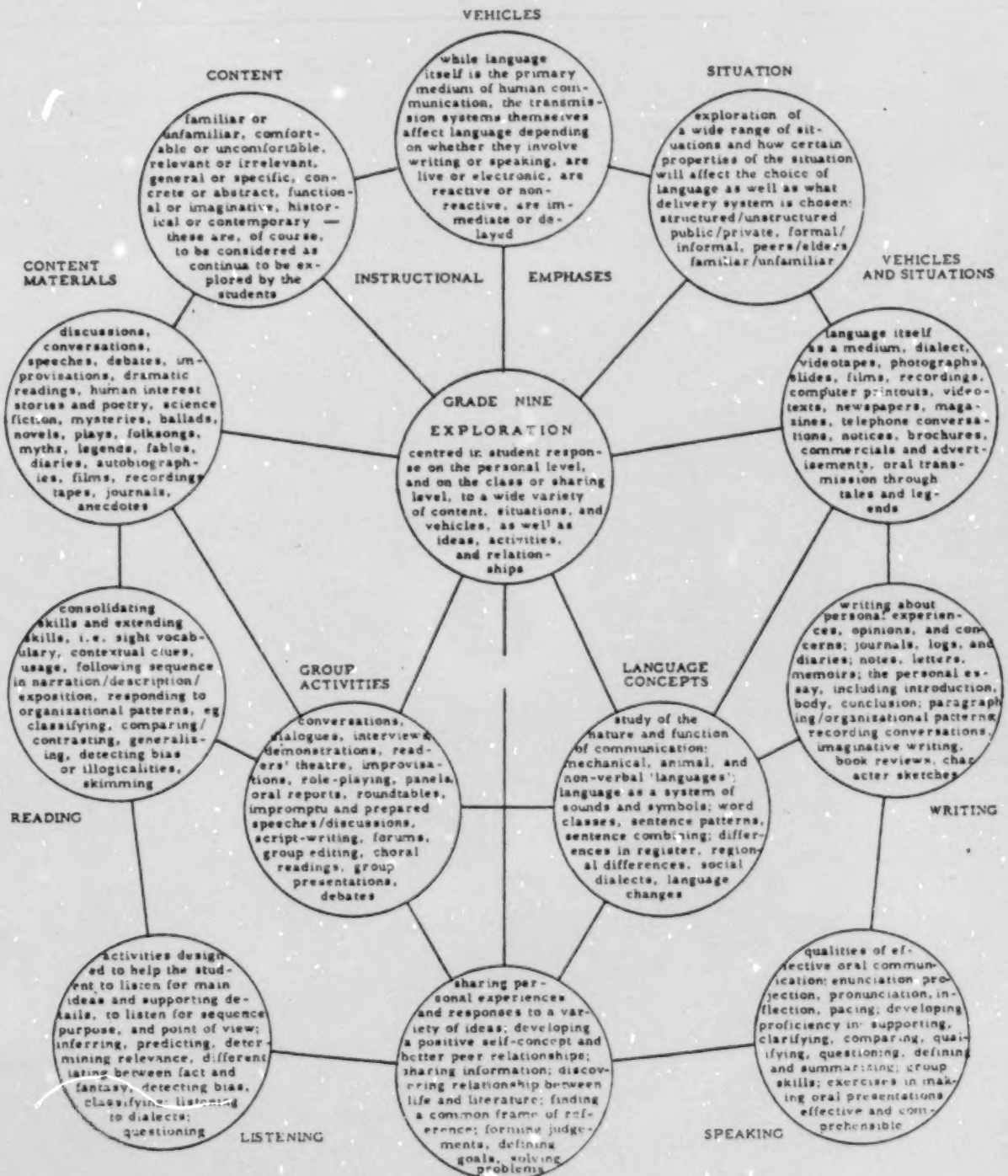
Situation: The location, conditions or circumstances in which communication takes place. Factors to be considered include:

Formal/Informal

Structured/Unstructured

Public/Private

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE
GRADE NINE PROGRAM OF STUDIES IN ENGLISH LANGUAGE ARTS



Comfortable/Uncomfortable
Size of Audience
Familiar/Unfamiliar
Reactive/Non-reactive
Point of View of Presentational Perspective
Vantage Point - Spatial and Temporal Relationships

Integration of the Three Variables (See Diagram on Overview)

Content, vehicle and situation initially should be dealt with separately, but eventually should also be dealt with as they exist - as the cause and effect of each other. The exploration should include, then, the nature of their relationships. This may be achieved by observing, at a rudimentary level, the effect that changing one of the variables has upon one or more of the others. This does not imply, however, that students be taught what those relationships are or why they exist although students should be encouraged to effect these changes themselves.

The intent of the program is that students explore varying relationships of content to vehicle to situation, as well as the basic conventions, organizational patterns and cues which govern specific modes and vehicles by:

a) Listening and speaking in different group situations:

panels, conversations, interviews, small group discussions, forums, role play, classroom drama, demonstrations, round table discussions, class meetings

b) Reading and writing using such various forms as:

- fairy tales, myths, legends, fables, parables;
- diaries, journals, memoirs, reminiscences;
- anecdotes, jokes, tall tales;
- songs, ballads, narrative poems, lyrics, form poems, haiku, limericks;
- personal, business, and official letters;
- news items, articles, human interest stories;
- brochures, advertisements, billboards;
- dialogues, scenes, playscripts;
- short stories, novels, biographies;

- printouts, schedules, dictionaries;
- instructions, procedures, explanations;
- c) Making individual and group presentations using other media:
 - slides, photographs, collage, drama, sound and video tapes, records, films, documentaries, news and sportscasts, telephone conversations.

As they move from one communication situation to another (e.g., paired groups to whole class discussions), or from working in one mode to another (e.g., listening, to writing), or from one vehicle to another (e.g., visual arts to language), students adjust, perhaps awkwardly at first, to their level of expression. The teacher can provide guidance in the basic conventions, organizational patterns, and cues which will help the listener or reader to understand better the relationship between parts of the content and its total meaning in the new situation or context.

Implications for Choice of Materials

The following guidelines are presented to aid teachers in selecting materials that reflect the level of engagement, exploration, at Grade Nine;

- a wide variety of vehicles
- a wide variety of situations
- a wide variety of content
- encompassing both print (literature in the traditional sense as well as other reading) and non-print material
- emphasizing numerous short experiences rather than fewer extended experiences
- employing such shorter works as poems, short stories, essays, one-act plays, novelettes, articles, vignettes, documentaries, and songs without neglecting longer discourse such as the novel
- approaching most materials in an extensive rather than intensive manner
- allowing for a range and variety of responses

Possibilities for Exploration

- the making of a myth
- personal writing
- the generation gap
- classroom drama
- making decisions
- the Western hero
- analyzing the news
- loneliness
- the sentence workshop
- animal stories
- the art of letter writing
- understanding others
- language change
- journal writing
- spelling devils
- the short story
- conflict in communication
- modern and historical ballads
- the art of debate
- language for work situations
- comparing and contrasting
- science fiction
- reader's theatre
- Western Canada stories
- improvisation
- defining terms
- a class anthology
- using words and ideas to good effect
- humour in poetry
- biographical writing
- stories of mystery and imagination
- messages and meaning
- writing books for younger children
- the meaning of courage
- paragraphs for various purposes

This program requires that careful attention be paid to the relationships among:

- levels of difficulty of material
- strategies for instruction of skills and concepts
- evaluation

Type and Level of Response (as related to level of engagement)

The level of engagement at grade nine, exploration, implies particular levels and types of response on the part of students. Exploration implies experimenting with language, in discovering that language as a whole works in particular ways.

Exploration will involve such responses as questioning, wondering, hypothesizing, predicting, associating, enjoying. The later levels of engagement, such as awareness at grade ten, will involve different types of response such as identifying, comparing, and contrasting where more in-depth study is desirable. Although the level of engagement should not serve to limit students' responses, the teacher should design experiences at grade nine that will give students a broad and varied exposure to language and literature that will elicit broad and varied responses from them.

What does this mean to the teacher in asking students to respond to experiences and literature in the grade nine classroom?

1. Because a wide range of experiences is prescribed at grade nine, short general responses rather than in-depth, analytic responses are probably more appropriate.

2. Because the level of engagement is exploration, responses that encourage general questioning and hypothesizing are probably more appropriate than the analysis and identification of elements or factors.

3. Because a broad spectrum of material is suggested, a large number of short responses is suggested rather than any long term intensive responses.

4. Because students are most comfortable in the oral modes, initial responses to all experiences should be oral, and written responses should be direct outgrowths of substantial discussion and oral interaction.

5. Because of the level of the student, responses should, in general, be personal reaction rather than objective analysis. Response, however, should be more than simple reaction; the student needs to be led toward informed response rather than simple reaction.

6. Because responses are personal, the response atmosphere should be open, accepting, and non-threatening.

7. Because the level is exploration, response from every student in every situation is necessary to maintain the exploratory nature of the program.

8. Because the level of engagement is exploration, teachers should encourage broad experimenting with a wide range of vehicles and formats.

9. A wide variety of response vehicles/mechanisms should be employed and should take place in each of the four language modes.

Small group work broadens opportunities for response and helps students become comfortable in response situations.

The Role of Language Study

At the exploration level, language should be studied as a holistic phenomenon rather than a string of rules or generalizations to be applied in particular communicative settings. In addition, particular emphasis should be placed on the role that content, vehicle, and situation play in the adjustments made in language by speakers and writers. By grade nine, students have acquired considerable oral skill in manipulating the complex patterns of language for achieving a variety of outcomes and for responding to a variety of situations. The grade nine framework should extend that skill by having students explore the similarities and differences between spoken and written discourse. Particular emphasis should be given to how language changes when used to discuss various contents, when used in particular situations, and when particular vehicles are employed. The major instructional emphases are presented below with suggestions as to how students may study and explore the affect of each of these contextual variables on language, language structure, and language change.

THE TOPICS PRESENTED BELOW ARE EXAMPLES OF POSSIBLE ACTIVITIES: THE TEACHER IS DIRECTED TO THE LANGUAGE STUDY SECTION FOR DEVELOPMENT OF SPECIFIC ACTIVITIES FOR USE WITH A PARTICULAR CLASS.

Content

Study of how content can affect:

- A. the formality of language (e.g., concrete content versus abstract content; general content versus specific content)
- B. words selected (e.g., general words versus technical vocabulary)

- C. the change of language over time (e.g., 18th century versus 20th century)
- D. the vocabulary of particular messages (e.g., scientific)
- E. the use of particular syntactic patterns: how the same content may be expressed in different syntactic patterns (e.g., sentence combining) or how different contents may employ similar syntactic and organizational patterns (e.g., modeling, outlining)
- F. word choice

Vehicle

Study of how vehicle can affect:

- A. the level of language use (e.g., spoken versus written; telephone versus face-to-face)
- B. the language register (e.g., formal, informal, personal)
- C. the effectiveness of sound patterns or orthographic patterns (e.g., rhyme, metre, break-up of lines of poetry, the need for a piece to be read aloud)
- D. the need for greater articulation or more precise pronunciation on the part of a speaker
- E. spelling conventions (e.g., "colour" versus "color")
- F. word choice
- G. complexity of syntax (e.g., oral versus written)
- H. language change over time (e.g., the effect of the introduction of the telephone on writing and writing conventions)

Situation

Study of how situations can affect:

- A. language register (e.g., party chitchat versus formal speech)
- B. language use (e.g., "ain't" versus "is not")
- C. the need for unusual sound or orthographic patterns
- D. the spelling of words
- E. word choice

- F. the acceptance of words over time
- G. syntactic patterns
- H. adjustments in sound, syntax, and word choice based on location

Role of Literature

When students have the opportunity to explore a wide variety of spoken and written discourse which uses different vehicles, media, genres, and forms, they develop insights into literature inductively. This is true, particularly, if the content of the selection is close enough to their own interests and concerns to generate ideas and prompt personal responses. Induction is the basic method of discovery and literary exploration suggested in this program. Students are encouraged to arrive at general conclusions about a selection through observing, questioning, discussing and sharing all the specific and related evidence they may glean from a text. When they realize that an idea expressed in a paragraph, or that an incident described in a short story is similar to an incident described in an article or news item, when they compare the treatment of a theme in a one-act play with the treatment of the same theme in a poem, film, or radio documentary, they are well on the road to informed literary experience and are becoming alive to the entire field of literature.

Among the selections students might explore in class are: diaries, journal entries, autobiographies, personal letters, human interest stories, articles, biographical sketches, myths, legends, fables, fairy tales, parables, short stories, novels, science fiction, mysteries, folk songs, ballads, narrative poems, one-act plays, scenes, radio plays, and broadcasts.

Responding

By selecting examples of the major vehicles students will meet in life and literature, the teacher will be able to guide them in improving their reading of literature through understanding the shape, structure, and characteristics of various vehicles.

By re-working the content of these selections in other contexts, students will discover for themselves, the specific techniques used in different vehicles and situations. They should be encouraged to render the content of selections read in class into: montage, collage, cartoons, readers' theatre, dramatic improvisations, film and slide presentations, debate, the making of anthologies, and the writing of their own poems, stories, and personal essays.

The exploration of literature in grade nine emphasizes a consideration of the content of a selection (its subject matter and ideas, action, characters, setting and theme - What? Who? Where?) and the author's situation (Why?) and choice of vehicles (How?).

In class students will describe in their terms what they have read and learn to examine and re-examine their own initial reactions to the meaning of the content (see Purves Model page 186). They will identify the possible situation and purpose (Why?) and draw valid conclusions first about the vehicle specifically used in the selection and later, learn to generalize about the characteristics of that vehicle, medium, genre, or form (How?).

Major Concepts

- use a wide range of vehicles
- encourage students to support their responses with direct and indirect references to the selection

1. Content (What? Who? Where?)

- Teachers are reminded that the meaning of a piece of literature often lies in its effect rather than in its literal sense. It is understandable

therefore, that students may respond differently to the same text.

"A poem should not mean

But be - - -" Archibald MacLeish's poem

"Ars Poetica"

(a) Subject Matter: (e.g., poem, letter, article, journal)

The importance and order of ideas

(b) Action: (e.g., drama, short story, novel)

The story line or main events

(c) Character(s): Identification of characters and their relationships with one another: e.g., perceiving chief character traits: perceiving how they are drawn (by description, action dialogue, what others say)

(d) Setting: Identification of setting in time, place, and mode of living: the understanding of the changes in time span and locale

(e) Theme: ("the paraphrasable content" - - - I.A. Richards)

Recognition of the obvious theme of a poem, article, play, novel, short story, using such clues as the title, the story, or the characters

2. Situation (Why?) - The context of communication

(a) Out of which the selection grew:

A consideration of the author/speaker's main concern, interest, intention, or purpose: for example,

- the need to share an experience, emotion, or information (to narrate, describe, explain, celebrate)
- the need to record or preserve history or values (e.g., myths, fables, legends, parables, character sketch's, biographies)

A consideration of the time, or occasion, and relevance of the selection

(b) Within the selection itself: Exploring the clues which tell: - e.g., Who is speaking? To whom the selection is addressed? When and where the action

is taking place? What vantage point (physical point of view) the author has chosen? What is his attitude to his topic and to his audience? The nature of the narration - is it 1st person narration/3rd person narration?

(c) In which the selection is to be experienced or enjoyed:

(The responsibilities of the listener, reader, or viewer)

Is the selection meant to be read silently or aloud? Should it be read, viewed, or listened to in private, shared or meant for public purposes?

Is understanding and enjoying the selection dependent on previous knowledge of the topic?

Does it call for a special attitude (mood or emotion) or a special intellectual approach (factual or imaginative) on the part of the reader?

3. The Vehicle (How?)

- the shaping of the experience, topic, or argument

(a) Decisions the author makes concerning choice of vehicle, such as:

- fiction or non-fiction
- the use of poetry, prose, drama, film
- the use of narration, description, exposition (explaining) and persuasion

(b) Decisions that arise from the choice of a particular vehicle, such as:

- attention to the special shape, structure and format (letters, drama scripts, letters, journals)
- arrangement of the parts specific to the vehicle:
 - drama: acts, scenes
 - prose: chapters, paragraphs
 - poetry: stanzas
- the function of the parts either as convenience to reader, listener, or viewer or as determined by context; for example,

- i) the paragraph (as illustration, comparison or contrast, or depicting a dominant interest, a new mood, chronological, spatial, logical development)
 - ii) the chapter as introduction to a new character, incident, setting, or furthering the action
 - iii) the stanza in poetry or scene in drama as introduction to a new conflict, change in mood, new character or setting. Note the importance of rhyme in stanza form
- (c) Conventions associated with particular vehicles, such as:
- In narration (prose/poetry): the author's use of interest, action (plot sequence), time, and point of view in narrating; be alerted to such devices as:
- the compelling opening sentence or paragraph; the use of suspense or conflict; flashback and foreshadowing; the surprise ending
- In description (prose/poetry): the dominant impression or mood, selection of details, the appeal to the senses, creation of atmosphere and feeling
- In exposition (prose): the controlling idea, the use of logic and evidence, opinion and emotion, the rounded conclusion

The Interrelation of Content, Situation, and Vehicle

In grade nine, students begin to explore how effective communication of an idea is dependent on the method the author uses to express that idea. To understand fully what an author is saying, it is necessary to understand how he has chosen to say it.

During the exploration students will begin to see the expectations and limitations of such vehicles as myths, fables, ballads, mystery novels, and radio plays and understand what tools and techniques an author uses. They will learn when to deploy narration, description, exposition and how to combine these ways

of speaking and writing. They will learn to decide when the use of 1st person or 3rd person narration is likely to be more vivid or convincing to the reader. They will learn the function of setting and the meaning of an action.

More importantly, as they increase the volume and variety of their reading, students will see that all these elements in a work are interrelated with its basic theme.

Ancillary Concepts

The concepts below are not explored in depth at this stage, but are introduced when necessary, to clarify Content, Situation, and Vehicle used.

- (a) Purpose: The purpose of the selection should be broadly identified from the situation out of which the selection grew (see 2a)
- (b) Audience: Students could be sensitized to the clues in the selection (see 2b) which may suggest to whom the author is speaking
- (c) Style:
 - i) Diction: word choice, use of slang, technical and archaic words, use of idioms, proverbs, use of dialogue and dialect
 - ii) Syntactic peculiarities: (which should be explained to class) uncommon and archaic forms, the use of inverted sentences in poetry
 - iii) Imagery: word pictures, sensory appeal, comparisons, personification, metaphors, similes
 - iv) Rhyme and Rhythm: the simple patterning of sounds - alliteration, assonance, onomatopoeia
- (d) Form: A selection from the more common vehicles, students at this stage, are likely to meet in their reading and everyday life: journals, diaries, autobiographies; personal notes, memoirs, letters, and essays; news items, human interest stories, narrative and descriptive articles, biographies, short stories, T.V., and film documentaries; myths, legends, fables and

parables; playscripts, one-act plays, radio and T.V. plays; ballads, narrative poems, songs, and lyrics; novels, science fiction, mysteries, films.

Two Sample Sequences of Activities

These sample sequences of activities for grade nine classrooms are designed to accommodate the level of engagement (exploration) and the instructional focus (content, situation, and vehicle) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The left hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an on-going process.

A number of opportunities are suggested for student self-evaluation and for peer evaluation of work, in addition to the usual teacher evaluation. Whatever the source of evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of materials, and teacher expertise in the area. (A number of sequences can be carried on simultaneously.)

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT TO BE SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

LISTENING	SEQUENCE ONE / GRADE NINE					
	2. In whole-class discussion, with teacher input, analyse in terms appropriate to the class level and interest,					9. With teacher assistance, learn as much as possible about the technical demands made by each format; learn basic terms and devise an appropriate system for noting technical details on the scripts
	the differences in presentation and impact as determined by genre, i.e. short story or poem	3. In small groups, examine the materials more closely to determine the role played by situation, arrangement of events, selection of detail, use of imagery and appeal to the senses	5. Through sharing and discussing each others work, identify several vignettes which would be suitable for dramatizing on stage, on sound tape (radio), and on videotape (television/film) With teacher assistance, determine the demands unique to each format	7. With teacher assistance, devise an editing checklist appropriate to the assignment; also, examine such literary aspects of the scripts as diction, dialogue, characterization, plotting	10. Strike production and acting companies for each of the scripts being used; while the actors rehearse, the production committee will be attending to appropriate details, such as costuming, scenery, sound effects, mastering tape machines, musical backgrounds	
	1. Examine several poems and short stories in which the author recalls an incident from childhood that has influenced his activities/attitudes in later life					8. Working either individually or in small groups, edit the scripts; alternately, edit by using the overhead projector
			4. Write as vividly as possible about an event that occurred in your childhood, and share your vignette with other members of your small group; comment briefly, in writing, on the effectiveness of each vignette you read in your group	6. Having received instruction in the basic techniques suitable for scripting for each format, divide into small writing groups and devise a script for one of the vignettes; if more than one group works on the same vignette, pool your material and attempt to reach a consensus on the best possible scripting		
COGNITIVE	examination identification	recall	comparison/contrast analysis	decision-making	decision-making	recognition classification selection association organization
	analysis generalisation		abstraction decision-making re-structuring / predicting			
AFFECTIVE	developing awareness of author's feelings about past experiences	identifying one's own feelings and reactions to childhood experiences	responding appropriately to the reactions of others reaching a consensus	working effectively in small group situations	working effectively with others on a common project	
		sharing those feelings with others and responding positively to the feelings and reactions of others	developing the ability to identify with a character and respond to his language			

LISTENING	SEQUENCE ONE CONCLUDED / GRADE NINE					18. Listen to recordings of some famous people recalling incidents of their childhood and youth; listen carefully for all the clues you can hear which will indicate their frame of mind and their attitude to these events
	11. Present the finished products to appropriate audiences of adults or peers; hold inter-class discussions with your peers to gain feedback on how others see your efforts	13. Discuss how flashbacks could have been used in some of the scripts built from the written vignettes; explore the ease with which the technique could be used in radio as compared to television or film, and how difficult the technique is to use convincingly on the contemporary stage				19. Deliver, either to the whole class or to other members of a small group, a presentation that outlines the type of person you expect to be in ten years, indicating wherever possible what impact you think current events in your life will have
SPEAKING						
READING	12. Explore one or two of the novels on the course in order to see how the author has employed flashbacks as a means of integrating past and present and showing how the past has influenced the present		16. Read the biographies and autobiographies of a variety of interesting people and determine what emphasis is placed on formative events in the person's childhood; how is this emphasis conveyed to the reader, i.e. sequencing of events, selection of details, fact as compared to interpretation			
WRITING		14. Explore techniques for fictionalizing your own vignette; write it out again in the third person, and employ flashbacks if possible.	15. Publish the edited versions of these vignettes in a mimeographed or xeroxed booklet which can be distributed to other classrooms or to parents and other relatives	17. Choosing one of the characters you have met in your reading, preferably a young person like yourself, keep a diary of the events that might happen to him/her in the course of a week, trying to keep "in character" as much as possible when you are recording the events in the diary		
COGNITIVE	hypothesis generation recognition conceptualization	hypothesis generation comparison / contrast abstraction prediction	identification cause and effect temporal sequencing selection	generalization hypothesis generation prediction selection	hypothesis generation prediction generalization cause and effect	
AFFECTIVE	developing willingness to participate developing awareness of audience reaction	valuing particular organizational patterns appreciating author's use of such patterns	responding to the purpose of different points of view identifying the value of one's own work becoming aware of the way past experiences affect character	becoming aware of the difference between facts and the interpretation of the facts	identifying what is important and projecting their importance onto later development	

SEQUENCE TWO / GRADE NINE

SEQUENCE TWO / GRADE NINE					
LISTENING	1. Discuss in broad general terms ways in which young people, and teenagers in particular, are portrayed in what we often call the "mass media"				
SPEAKING	2. Break into small groups to draw up lists of communication vehicles which could be examined for the ways in which they portray young people: e.g. comedy situation comedies, Hollywood films, advertisements and television commercials, contemporary poetry, drama,	3. Beginning with the mass communication vehicles, explore the ways in which young people are portrayed and the various roles they play, e.g. in advertising, explore the values attributed to young people, and discuss how accurately these portrayals reflect the values which the class identifies as being values held by most peers			6. Discuss in small groups and then as a class, the various ways in which people, and young people in particular, accumulate or evolve value systems 7. Compare the values you hold now with those you held several years ago, and try to account for the shift in values that has taken place
READING	4. Carefully analyse the subtle ways in which values are put across by the mass media vehicles; how many of the appeals to youth are actually appeals to older people who wish to remain as young as possible What differences are evident in the way the message is transmitted in print, over radio, and on television, and why are these changes necessary				
WRITING	5. Create a number of different advertisements designed to appeal to your peers; explore ways in which you can heighten the appeal of your message, and explore ways in which your message can be deliberately distorted in order to gain impact; share and discuss your creations, evaluating the impact of each message				
COGNITIVE	awareness identification	classification concluding	multiple classification identification generalization analysis / contrast bias identification	generalization prediction decision-making selection	cause and effect comparison / contrast sequencing abstraction concluding
AFFECTIVE	becoming aware of the reactions of others and of the inappropriateness of stereotypes	becoming aware of the power of different vehicles in communicating stereotypes	identifying one's own values and comparing them to those portrayed by the mass media and to those held by one's own peers identifying values held by adults and becoming aware of how mass media appeal to the values	identifying how one's own values correspond to or differ from peer values	discovering how and why values change

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SEQUENCE TWO CONCLUDED / GRADE NINE						
LISTENING	11. Examine the lyrics of the songs currently in the top ten in order to determine what values are being promoted through the songs and the musical accompaniments 14. Invite a panel of community members into your classroom to discuss what they value (clergy, doctors, police) 17. Interview several middle-aged or elderly members of the community to determine how they see contemporary youth 22. Explore the various ways in which values play a role in the communication process; do not neglect to analyse the various forms of non-verbal					
SPEAKING	13. Share and discuss your editorials, analysing them for faulty logic and other flaws, and for sound logic and other strengths 15. Question members of the panel, and later discuss their replies to your questions 19. Role-play several situations in which conflict evolves because the young antagonists hold different values; analyse how the conflict could be resolved communication, also discuss the role situation plays					
READING	8. Explore several short stories, in order to determine what values the author has attributed to the central character(s), and how these values have been attributed through selection of detail, connotation, and denotation, imagery and symbolism 9. Examine the stories for the use of idiom, and select examples 16. Bring into class a number of editorials and articles which show a variety of opinion on some issue of central concern to the community; analyse these carefully for evidence of values					
WRITING	10. Discuss the relationship between values and choice of such linguistic devices as idioms 12. Write an editorial for the school newspaper in which you deal with the objections so often raised by older people when listening to the music that is popular with the younger generation 18. Write a carefully structured report on the results of your interviews; analyse your findings wherever possible, and form generalizations from your sample 20. Either script a short dramatization, or write a short story in which conflict between generations is brought on by a difference in values 21. Share your stories and scripts					
COGNITIVE	identification recognition abstraction comparison	conceptualization concluding	bias identification prediction generalization	association comparison analysis concluding	analysis generalization	cause and effect generalization hypothesis generation
AFFECTIVE	becoming aware of how values characterize a person, of how certain linguistic devices signal values, and of how we react to those linguistic devices	becoming aware of how values lead to particular responses and of how valid those responses are	becoming aware of the role occupations, lifestyles, and experiences have in shaping values	becoming aware of how differences in values can lead to conflict		becoming aware of how conflict over values can be resolved

VI B

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THE YEAR'S WORK

AT

GRADE TEN

AWARENESS: EXPERIMENTING, REFLECTING

PURPOSE, AUDIENCE

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B. Grade Ten

The process of gaining control of language is a gradual one which depends on a number of factors including the background of the students and their maturity levels. The English/Language Arts curriculum should be seen as a program designed to assist students widen and deepen their appreciation of the English language. The grade nine program was based on exploration of a variety of content, vehicles and situations. Students experienced language in a wide variety of contexts and responded to and used language primarily at the level of personal response. Since maturing students become more concerned about how they communicate with others, the focus for the grade eleven program will be on evaluation of style, the judging of the effectiveness of stylistic choices for particular audiences and purposes. Students will be asked to evaluate the effectiveness of their own language choices as well as those of others, whether peers or professional writers.

The purpose of the grade ten program, then, is to move students from the exploratory level of grade nine to the evaluation level of grade eleven. The ability to make judgements about the effectiveness of language choices requires not only a wide and varied experience with language, but also a conscious awareness of the variables of a communication context and of how those variables interrelate. The purpose of the grade ten program is to develop that awareness.

To understand the interrelated nature of the five variables, students must learn to respond not only on a personal level, but also on a more impersonal, more objective level. They should become aware of and develop a sensitivity to the responses of others. This sensitivity includes a tolerance for responses which may differ from their own. In other words, purpose and audience become important considerations along with content, vehicle and situation.

As well, students should learn to differentiate between their response to an individual work and their response to literature generally. Disliking a poem, for example, does not necessarily mean that the poem is bad, nor that the student does not like poetry.

Level of Engagement

The level of engagement at grade ten is awareness. Whenever language is used, a series of choices must be made by both the sender and the receiver in every

communication context, whether it be a telephone conversation between friends, the beginnings of conversation between strangers, the writing of a business letter, or the reading of a novel. A speaker or writer chooses language to communicate content effectively to an audience in a particular situation in order to accomplish a particular purpose; a listener or reader chooses to read or to listen for a particular purpose in a particular situation. The more aware each person is that there are a number of variables affecting the communication process and that these variables interrelate, the greater the chance that person has to control language.

While exploration in grade nine was a wide ranging, extensive experiencing of language to which students responded at a personal level, awareness in grade ten involves a conscious recognition that certain language choices are more effective than others in addressing particular audiences for particular purposes. By giving specific instructions and by sequencing assignments, teachers can develop this awareness in their students; for example, students could prepare an advertisement designed to sell an object to their peers, then prepare a second advertisement designed to sell the same object to their parents. Throughout this activity, students could discuss the kinds of appeals appropriate to each audience. Although an in-depth evaluation of stylistic choices should be left to grade eleven, some discussion of the effectiveness of specific expressions might occur at grade ten in connection with purpose and audience.

Students should become aware of the five variables affecting every communication context. The year's program should involve students in a variety of oral and written language activities in such a way that they become increasingly aware not only of the effect of language choices, but also of the potential power and richness of language. They should realize that they must adjust their own language use as required, although they may demonstrate very imperfect and tentative adjustments at this point. They should also be able to recognize distinctive differences in choices made by the writers and speakers whom they encounter. This growth in their awareness of the richness and power of language and in the realization that all writers and speakers must make choices similar to those that the students themselves must make, should enhance their understanding of and response to what is involved in speaking, writing, listening, and reading.

Instructional Emphasis

Since grade ten accommodates the shift from the personal to the objective, the instructional emphasis moves from the three variables (vehicle, content, situation) of grade nine to the two variables (purpose and speaker/audience perception) of grade ten. Although all five of these variables interrelate with language, and although students should be involved in language activities which demonstrate that interrelation, the concepts of purpose and speaker/audience perception demand a kind of distancing from the self. Because this distancing may require some practice, and because grade ten students are relatively unsophisticated in their awareness of language choices, the grade ten program should begin with distinctive changes in the five variables and in language use; for example, students might write a letter to a friend discussing a week's vacation they are to spend together, then write a letter to an unknown adult organizing a class tour. Although there are a number of similarities between these two assignments, the audiences are distinctly different. As classes, groups, or individuals demonstrate increasing sensitivity to the variables, the distinctions should become more subtle.

The following are some examples of purposes and speaker/audience perceptions which might be used at grade ten:

Purpose: All attempts to communicate have a purpose which may vary from the passing on of information, to persuasion, to attempts to insult or mislead. Students should have the opportunity to explore the effects of a number of distinctive purposes:

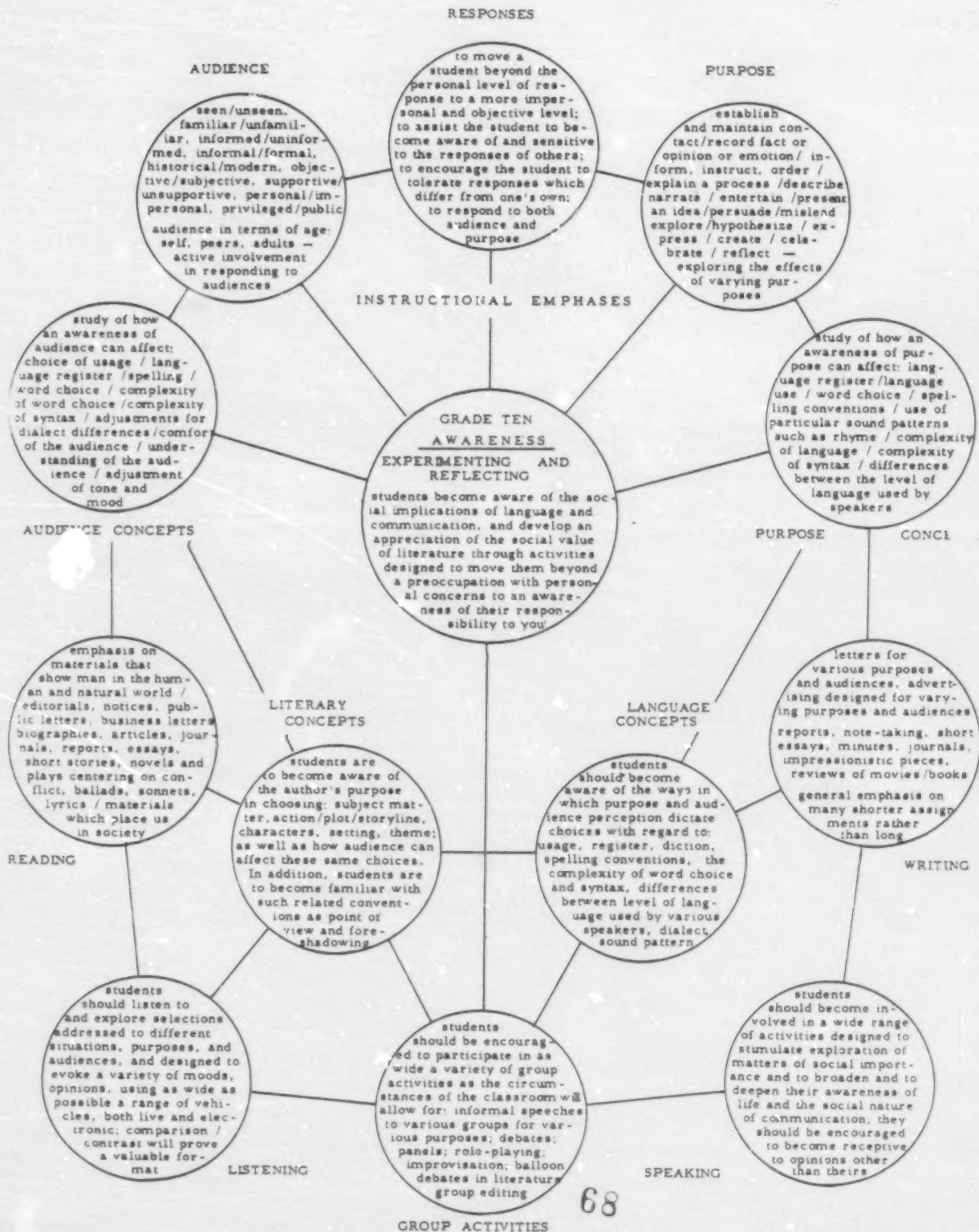
- to establish and maintain contact;
- to record - fact, opinion, emotion
- to order/inform/instruct
- to explain a process
- to describe - objects, scenes, feelings
- to narrate
- to entertain/present an idea/persuade
- to mislead
- to explore/hypothesize
- to express/create
- to celebrate/reflect

Speaker/Audience Perception: Audience is the person or group who is being addressed orally or in writing. That audience may be the self or it may be another. It may be present as in conversation and public addresses, or it may be absent as in most written forms. It may be seen, or as in telephone conversations, unseen. It may be informal or formal, supportive or non-supportive, private or public, informed or uninformed, and may be of different ages. Each audience requires a series of choices regarding such matters as vocabulary, level of language, allusions, sentence construction, and tone. Most students naturally adjust their language for their peers, their parents, or their teachers. By consciously speaking and writing to a specific audience, and by listening to and reading material aimed at a specific audience, they can become more conscious of the need for appropriate choices, thus gaining more control over their own language. All grade ten students should work with distinctly different audiences such as self, peers, known and unknown adults, but many could move on into more subtle distinctions. The emphasis is on students actively involved in using language directed to different audiences, not on a list of audience types which must be identified and memorized.

Integration of Variables

Grade nine students explored a range of materials, responded in a personal way, and examined the content, vehicle and situation of a communication context. While the grade ten program suggests that the variables of audience and purpose be given special emphasis, the goal is that students develop an awareness of the interrelated nature of all five context variables: vehicle, situation, content, purpose, and audience. Activities, therefore, should draw attention to how a change in the purpose or in the audience will affect the entire communication context. Not only would this require assignments in which the instruction clearly identified all five variables, but it would also require careful organization of the year's work: it is through sequencing the activities that attention is drawn to the interrelated nature of the variables. Writing a series of letters, each with the same purpose but directed to a different audience, or giving a series of short speeches for the same audience but for different purposes could draw students' attention to these two variables. When students are aware that changes

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE
GRADE TEN PROGRAM OF STUDIES IN ENGLISH LANGUAGE ARTS



in one variable require other adjustments in the communication context, activities should focus on the interrelated nature of all the variables. A change in any element - language choice, vehicle, content, situation, purpose or audience will affect the others. Students should also become aware that all language users make choices based on these variables, whether they are reading, writing, speaking, or listening.

Students should continue to explore a wide variety of materials. Selections should be chosen not only to elicit a personal response from students, but also to lead them to an awareness of audiences other than self, and of how those audiences might respond.

Implications for Choice of Materials

The following are some materials and activities that should prove effective in creating an awareness of how purpose and audience interrelate with content, vehicle, situation, and language choice:

- letters for various purposes and audiences
- advertising for various audiences
- speeches to different audiences for different purposes
- editorials/news items
- poems and short stories with strong themes
- reports, notetaking, minutes, short essays
- journals/diaries recording incidents or impressions
- oral or written reports on books or movies
- biographies, autobiographies
- role playing, improvising

Although some longer selections would be appropriate for grade ten, the use of many shorter selections would be more effective in achieving the goals of the program.

This program requires that careful attention be paid to the relationship among:

- level of difficulty of material
- strategies for instruction of skills and concepts
- evaluation

Type and Level of Response (as related to level of engagement)

The level of engagement at grade ten, awareness, implies particular levels and types of responses on the part of students. Awareness implies experiences in experimenting with language and in reflecting on the results of the explorations and discoveries. Awareness would involve more objective and analytic responses than those required in grade nine and would involve responses such as identifying, comparing, contrasting, associating, recognizing, classifying, as well as those responses required at the grade nine level (e.g., hypothesizing, predicting, and questioning).

What does this mean to the teacher in asking students to respond to experiences and literature in the classroom?

1. Because the range of materials is somewhat more focussed at grade ten than at grade nine, more focused response (particularly in relation to the effect of audience and purpose on language) could be expected. This does not mean that short, general response is not also appropriate. A balance between general response and focussed response should be designed.

2. Because the level of engagement is awareness, responses that encourage comparing, contrasting, associating, and classifying (e.g., those responses that lead to awareness) should be employed. Situations presented should be simple and clearly identifiable rather than complex and subtle.

3. Though longer responses may be expected at grade ten than at grade nine, a larger number of short responses probably better encourage awareness than fewer intensive responses. If intensive work is done, responses should be broken down into a number of smaller steps rather than presented as one global response.

4. Students should come to initial awareness in oral situations and should then be asked to extend that awareness in writing. Writing assignments should reflect oral competencies and experiences.

5. Because the students are expanding their view of the world, responses should encourage students to extend personal responses to a somewhat more objective response. Response should begin at the personal perspective and expand to encompass a larger context; however, this new expanding context should be immediately recognizable and meaningful to the student.

6. Because responses are based on personal reaction, the response atmosphere should remain open and accepting. By the same token, students should gradually be brought to the awareness that responses will be judged in larger, less supportive contexts and should be encouraged to respond in an appropriately informed manner.

7. Because the level of engagement is awareness, every student should be given the opportunity to respond in every situation or to explore his or her own awareness in the response situation.

8. A wide variety of response vehicles and mechanisms should be employed and should take place in each of the four language modes.

Small group work broadens opportunities for response and helps students become comfortable in response situations.

The Role of Language Study

In grade ten, or the awareness level, language should be studied in a somewhat more analytic manner than at the grade nine level; students should start to be able to identify some of the larger language constituents. Particular attention should be placed on the role that purpose and audience play in the adjustment made in language by speakers and writers. By grade ten, students should have developed ability to employ adultlike language in many oral situations, particularly informal situations. They should also have acquired considerable proficiency in getting information from print. The grade ten framework should extend these skills by making students aware of how to extend their oral skills into real-life adult situations and to employ the skills they already have in writing and studying literature. Awareness of purpose and audience can considerably refine these abilities. The major instructional emphases are presented below with suggestions of how students may study language and become aware of the effect of each of the contextual variables on language, on language use and structure, and on language change.

THE TOPICS PRESENTED BELOW ARE EXAMPLES OF POSSIBLE ACTIVITIES: THE TEACHER IS DIRECTED TO THE LANGUAGE STUDY SECTION FOR DEVELOPMENT OF SPECIFIC ACTIVITIES FOR USE WITH A PARTICULAR CLASS.

Purpose

Study of how awareness of purpose can affect:

- A. Language register (e.g., comfortable versus authoritative)
- B. Language use
- C. Word choice
- D. Spelling conventions
- E. Use of particular sound patterns (e.g., such as rhyme)
- F. Complexity of language
- G. Complexity of syntax
- H. The differences between the level of language used by two different speakers or writers.

Audience Awareness

Study of how awareness of audience can affect:

- A. The choice of particular usage (e.g., "was" versus "were")
- B. Language register (e.g., formal versus informal)
- C. Spelling
- D. Word choice
- E. Complexity of word choice
- F. Complexity of syntax
- G. Adjustments for dialect differences
- H. The comfort of the audience
- I. The understanding of the audience

Role of Literature

Building upon the concepts gained in Grade nine, the grade ten program guides students to an awareness of and response to an author's treatment of content; that is, a consideration of the author's purpose and concern for audience and the

manner (point of view, stance, voice) in which the situation or problem is addressed.

Students should read and explore selections which are addressed to different situations, purposes, and audiences and which are written to evoke different opinions, moods and tone, using a variety of vehicles.

The incidents, situations, and ideas contained in these selections should stimulate discussions among students on matters of some social importance and indicate the social role of literature. The interpretive literature they read in class should broaden, deepen, and sharpen their awareness of life. They should learn not to have fixed expectations or make fixed demands on their reading by preferring to read only one type of subject matter, but become more receptive to stories, novels, essays, that give different opinions and points of view and that put human beings in different human situations and learn to accept a wider range of human experience than their own.

These materials could include: editorials, articles, biographies, essays, public letters, reports; short stories, novelettes, novels (historical, romance, social); sonnets, lyrics, narrative poems, ballads, dramatic monologues; one-act plays, Shakespearean and modern full-length plays; film and radio documentaries.

Responding

By inferring the author's purpose and intention from expressed fact, arguments, and conclusions, students learn to trust their own responses and speculate creatively while accepting the responsibility of basing their interpretations on what the author actually says. They may use the same facts and ideas for other purposes in their own speaking and writing, addressing different audiences in different situations, using different vehicles, media, or modes. By changing such elements as situation, purpose, audience, point of view, and the vehicle, students understand better the motivation of characters, the nature of conflict, and the theme or argument of the novels, plays, short stories, articles, and poems they listen to or read.

Major Concepts

- Use a wide range of vehicles
- Encourage students to support their responses with direct and indirect reference to the selection

Purpose

Students will often find combinations of purposes within a single selection. Some purposes are obviously functional (e.g., to record, narrate, describe, inform, explain, instruct, hypothesize), others are artistic and more subtle in nature (e.g., to establish and maintain contact, contrast, evoke suspense) and may be subordinate to the overall intention of the selection.

Students should become aware of the author's purpose in his choice of such things as:

(a) Subject Matter (e.g., speeches, articles, essays, poems)

Students should be able to identify the author's main purpose; determine where it is stated openly, implied, or buried; determine how the author establishes his purpose (by evidence, emotion, authority); note the arrangement of argument to further the purpose; test the validity of arguments; identify the elements of personal bias, logical fallacies, sexist or other prejudices, or misleading analogies, glittering generalities, stereotyping. Students should assess whether the author has achieved clarity of purpose and whether the conclusion is consistent with the purpose.

(b) Action/Plot/Storyline (e.g., plays, narrative poems, short stories, novels, personal narratives, biographies, films)

Students should be able to identify the author's purpose in sequencing the parts (scenes, incidents, chapters, episodes, images, emotional states) for emphasis, balance, contrast, dramatic irony: determine whether the purpose

at the beginning or exposition of the novel or play is to introduce characters, reveal a problem or provide a setting; whether the purpose in succeeding chapters, scenes, or stanzas is to provide rising action or complication, and climax; finally, whether the various shaping or inciting forces are accounted for in the falling action and conclusion.

(c) Character(s) (e.g., plays, short stories, novels, biographies, films)

Students should discuss the author's purpose and effectiveness in: e.g., 1) revealing character in various ways (by dialogue, letters, action, description); 2) depicting the internal and external shaping forces and the changes, mental, and spiritual, that they bring about in the characters.

(d) Setting (e.g., plays, short stories, novel, films)

Students should be aware of the author's purpose in using a particular atmosphere and the effect of change of setting and atmosphere.

(e) Theme (e.g., essays, articles, poems, novels, plays, films, documentaries)

Students should identify where in the selection, the author has stated his main argument, theme, or thesis. They should discuss the effectiveness of his technique in relating action to character and to theme.

Audience

Authors write with both purpose and audience in mind. The audience in many prose selections will be the "unseen" reader. It is possible, however, for the reader to infer from the treatment of content whether he is the intended audience or whether another audience is or was intended (e.g., in another time in history). The student must learn to accept his/her role as a reader accordingly.

Also, by reading with care the student will be able to infer the author's attitude to the audience, from the feeling or overall impression the selection creates.

Poetry and drama are shorter vehicles with less space than prose for the development of atmosphere, action, and character. They, therefore, represent a compression of experience and expression. The audience must accept the special conventions employed to communicate experience, such as the use of symbols, setting and sound or music.

Students should infer the author's awareness of audience from the treatment of subject matter, action, character, setting, and theme.

(a) Subject Matter (e.g., speeches, articles, essays, poems)

- i) From the text, the assumptions the speaker/author appear to make about the audience: age, level of education, social standing, biases, taste, and expectations.
- ii) The overall approach used to further purpose e.g., humourous, serious, accurate, direct, formal, sincere, sarcastic.
- iii) The devices the author uses to establish and hold the reader/listener's attention e.g., use of generalization, repetition, quotation, examples, changes of mood.
- iv) The method of developing the argument or theme, e.g., enumeration, cause and effect, comparison and contrast, examples, inductive and deductive reasoning
- v) Methods used to gain the audience/reader's support e.g.,
 - use of evidence: validity of facts, use of authority, balanced opinion
 - use of emotion: flattery, appeals to emotion, misleading analogies, false reasoning, slanting, and propaganda devices such as stereotyping, glittering generalization
- iv) The presense of such elements as:
 - (in speech) tone of voice, use of gesture, and so on
 - (in print) italics, topic sentences, linking paragraphs, stage directions
 - (in scripted drama)
 - (in dramatic performance) the prologue, chorus, solilguy, aside, the setting, sound effects and lighting.

(b) Action/Plot/Storyline (e.g., biographies, films, plays, poems, short stories, novels)

Imaginative literature must be read with flexibility. To read with flexibility means that the reader (audience) must be prepared to enter the world of the author and let the selection speak for itself. For example, the author's treatment of content may be allegorical and the characters may exist on two levels, and the meaning of the story may be other than the one stated; or,

the author's treatment of a situation within an story or play may be ironical. The audience may be called upon to see the difference between what actually is and how life appears to a character from whom the truth of a situation has been withheld (irony of situation): or, again, the treatment of a theme may be satirical, in which ridicule is used to reform humanity.

The purpose in grade ten is not to teach labels like allegory, fantasy, irony, or satire, but to get students, who already enjoy these concepts in fables, comic strips and in T.V. series, to adjust their own reading for meaning in literature.

The student should be aware of:

- i) the techniques the author uses to hold the whole work together (central character, image, suspense, point of view)
- ii) conflict (physical, mental, spiritual) as a central element in action
- iii) the constant interaction of plot (incident), character, and setting (people, place, time) as in real life and, therefore, never quite predictable
- iv) the author's art in selecting a probable fragment of life and applying a particular observation, characteristic, or incident, which suggests universal qualities and application
- v) the author's treatment of content (fantasy, allegory, dramatic situation)

(c) Character(s)

An awareness of how characters are drawn so that, for the audience, they are individuals: not stock characters. An awareness of the internal and external forces that shape character; the convincing changes which occur in characters and the relationship of these changes to the theme.

(d) Setting

Awareness of the author's use of setting: the effect of changes in time, place, and culture on the characters, theme, and on the listener, reader and viewer.

- (e) Theme (novels and plays often have several themes: some obvious, some hidden)
Understanding and recognizing the hidden themes: allegorical (standing for other things), moral (related to social values).

Conventions Associated with Purpose and Audience

(a) Point of View

Closely related to the author's purpose and consideration of audience is his point of view. In fact, point of view combines attitude to the topic, purpose, and awareness of the author's audience. It is the author's special, personal way of telling. By introducing this concept in grade ten, students will grasp more easily the relationship of purpose and audience to style in grade eleven.

Point of view involves both attitudinal and grammatical consistency. At one level, it reveals the author's emotional or intellectual attitude to the topic, characters, or theme. It tells us whether the author is sympathetic, hostile, neutral, or objective, whether his attitude changes or remains consistent through the essay, novel, poem or play. At another level, it is a structural device in narration and is often found to change in larger vehicles to denote a change of pace or to give fresh insights into characters, or to make an experience more vivid.

It is useful for young readers to be aware of the use in narration of such restricted points of view by authors as:

1st person objective narration or observer narration (author/character addressing others): memoirs, autobiography, personal letters, personal essays, poems, plays

2nd person narration (author/character addressing unknown others): instructions, notices, public letters, directions

3rd person narration (single characters as observer or participant addressing unknown others): novels, short stories, articles, poems, films

3rd person omniscient (all-knowing author addressing others, known or unknown): novels, short stories, films

(b) Other Techniques: for example -

- The use of the controlling idea (theme) in an article or essay
- The dominant impression in description
- The use of a consistent point of view in argument, description and narration

- The use of dramatic irony (irony of situation)
- The use of comic relief
- Dream sequence
- Foreshadowing, flashback
- Techniques of verbal humour: puns, word play, multiple meaning, situational comedy, timing

Interrelationship of the Five Variables

By grade ten, students should have moved beyond accepting the literal sense of a selection and should be exploring its fuller meaning by relating content, purpose, sense of audience, vehicle, and situation to the whole work.

They should now read more complex, less personal, selections and meet with varying viewpoints or issues. They should explore new vehicles and genres. In their reading, they should be more critically aware of bias and slanting. In their responses they should show greater responsibility to what the text actually says. When reading for meaning and enjoyment, they should adjust to the writer's treatment of content; whether the treatment is fantasy, allegorical, or satirical.

Ancillary Concepts

Style

Considerations of style could include the following aspects, in as far as they contribute to: .

- an awareness of the use of literal and figurative language;
- an awareness of the author's purpose, awareness of audience, and point of view

for example:

- a) Diction: Word choice, simple, colloquial or formal; the use of connotation, emotive words; the use of words borrowed from religion, science, politics, or some specialized area.
- b) Syntactic Peculiarities: Awareness of variety and sentence length.
- c) Imagery: The use of sensory details, metaphor, simile, and use of exaggeration (hyperbole).
- d) Mood/Tone: The ability to recognize the atmosphere the author tries to create

e) Rhyme/Rhythm: Natural speech rhythms; Biblical rhythms

Form

Students will be able to identify more accurately and generalize about the characteristics and structure of the kinds of prose used in class: the article, the editorial, short story, one-act play, personal essay, and novel.

Similarly, they are able to distinguish among more complex poetic forms: narrative poems, ballads, lyrics, sonnets, dramatic monologues.

They can decide about treatment; whether a play is a comedy, farce, or tragedy; or whether the selection is an allegory, fantasy, or satire.

Two Sample Sequences of Activities

These sample sequences of activities for grade ten classrooms are designed to accommodate the level of engagement (awareness) and the instructional focus (purpose and audience) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The left hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an on-going process.

A number of opportunities are suggested for student self-evaluation and for peer-evaluation of work, in addition to the usual teacher evaluation. Whatever the source of evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of factors, including student needs and interests, availability of materials, and teacher expertise in the area.

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT TO BE SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

Listening	SEQUENCE 1 Purpose - to persuade				
	1. By brainstorming in class, cite as many situations as possible where persuasion might be needed.	3. Listen to the presentations in class. Discuss and analyse them, looking for common elements, variables.		8. Have each group read its selected ad and letter. Discuss the	
Speaking	2. Split into small groups. Have each group select from the brainstormed list a situation that demands an oral form of persuasion. Have the group either role play the situation or put it on tape.		5. Discuss and analyze the ads. If several ads promote the same product, compare and contrast the ads. Account for the differences.	differences in the two. After completing the presentations, discuss why some ads might be more effective than others.	
Reading		4. Bring to class several favorite ads from the want ad section of a paper. Discuss the choices.	7. In small groups, read the letter and ad of each member. Select the best of each category to be presented in class.	9. Read some articles/essays on the techniques of persuasion. Be aware of the possible impact each technique may have on an audience.	
Writing			6. Write a letter to a friend, persuading him to buy your bike. Write an ad to be placed in a) your school paper, or b) the city paper in which the bike is advertised for sale.		
Cognitive	To identify and classify situations used for persuasion.	To identify and analyze elements of persuasion. Compare and contrast the elements of persuasion elements in different situations.	Comparing and contrasting	To become aware of how persuasion is encoded in language. To compare persuasive situations.	To recognize and analyze effective persuasion.
Affective	social participation group dynamics	social attending value response	value analysis and appeal	group dynamics	value awareness and identification

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Listening	12. Listen/view several speeches that attempt to persuade. Examine in terms of the variables, techniques and language.	14. Each group shall listen to the tapes of the other groups, making written comments upon the effectiveness and appropriateness of each tape.	21. Read the position paper from each group. In a class discussion, determine the success of the paper in use of content and language for audience/topic.
Speaking	10. Discuss the techniques and examples in class. 11. In small groups, with teacher assistance, examine ads from a) magazines and newspapers and b) radios and T.V. Analyze them in terms of the variables.	16. Examine in class, in terms of the variables, several editorials and essays that attempt to persuade.	20. In small groups read aloud the paper of each member. Select the best paper for presentation to the class.
Reading		18. Read articles/essays on a current controversial topic.	17. Collect samples of persuasion such as slogans, posters, editorials, cartoons. Write a brief summary about each selection concerning speaker, audience, purpose, situation and effectiveness of particular words.
Writing	13. In small groups, prepare a speech persuading some one to join a club, come out for football or vote for a candidate in a school election. Tape it.	15. Make written comments concerning the effectiveness of each tape.	19. Take a position on the subject. Write a paper persuading classmates to accept that point of view.
Cognitive	To identify and recognize the application of elements of effective persuasion.	To apply knowledge of the elements to real life situations. To organize an effective piece of persuasion.	To extend knowledge of persuasion and to recognize the subtle forms that persuasion can take.
Affective	personal attending social awareness feeling awareness willingness to participate value organization	social attending value analysis and response	To select the most effective persuasive papers from among a number. personal attending value identification

SEQUENCE 2 Short Story

Listening	SEQUENCE 2 Short Story			
Speaking	2. Discuss, in class, the responses to the stories. Examine the stories to discover how that effect was created. What choices did the author make. Discuss what the results might have been if there were a shift in point of view or a shift in the setting.		4. In small groups, read the letters/newspaper articles. Examine each work for the interpretation of character. Discuss the appropriateness of the choices that were made in each assignment.	7. Make the presentations. Discuss them. Notes should be made for future use.
Reading	1. Read several short stories dealing with the supernatural or bizarre.	6. Organize the material and prepare a presentation to the class.		
Writing	5. Split into small groups, according to interests. Read background materials on specific topics concerned with the supernatural or bizarre. Take notes on the material.			
Cognitive	3. a) assume the role of the protagonist of one of the stories. Write a letter to a friend telling of the experience, or b) prepare an interview with one of the characters from the stories. Write up the interview for a newspaper.			
	To identify the author's sequence and to recognize elements used to create an effect. To predict the effect of changing one or more of the elements on the whole.	To hypothesize one's action within a character's role. To recognize cause/effect relation in narrative material.	To recognize and classify important events.	To classify material for the purpose of oral presentation. To summarize and draw conclusions about material.
Affective	personal attending feeling awareness	social attending willingness to participate	characterizing assuming another person's point of view	group dynamics social participation

Listening	8. Listen to a tape or broadcast of an invasion from outer space or something of a similar nature. i.e., war of the worlds.	14. Edit the tape. Then play it for an appropriate group. Observe the reaction of the audience.	16. Listen to a number of poems having the theme of the supernatural or bizarre.
Speaking	9. Discuss and analyze (if War of the Worlds, compare and contrast reactions then and now) reactions to the tape. 10. With the assistance of the teacher determine the specific demands of a radio script.	11. Discuss what choices would have to be made if the play were written for a lower elementary grade/or a group with that level English ability.	13. Put the play on tape, using proper sound effects. 15. Play the tape for the class. Compare the class reaction to the reaction of the other group. 17. In class, discuss the differences as a result of the change of vehicle.
Reading			
Writing	12. In small groups, script a radio play for one of the above groups. Use material gained from the reports to provide background.		
Cognitive	To recognize the effect of the supernatural on people's reactions. To compare and contrast reactions in 2 different periods. To generalize about the effect of the supernatural.	To become aware of the importance of editing in radio scripts.	To compare and contrast reactions. To identify the different things that affect reaction.
Affective	feeling awareness characterizing projection of feeling	affective assimilation group dynamics	social participation

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VI C

THE YEAR'S WORK

AT

GRADE ELEVEN

EVALUATION, EXPERIMENTING, REFLECTING, JUDGING

STYLE

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C. Grade Eleven

At this grade level the communication focus continues to be on the integrated nature of language. The year's work should make students increasingly responsive to the power and richness of language and increasingly more able to expand and control that power. Students should learn to evaluate and control the choices they make as well as to recognize and evaluate the choices made by others in their language use. Learning activities, to be relevant, must involve the learner in an affective as well as a cognitive manner. Work at this level, then, should allow for experiences that encourage the development of the student as a complete person. A curriculum that is relevant is one that designs experiences to suit both cognitive and affective needs and that matches material and method to the student's personal thoughts, feelings and values.

Grade eleven continues the focus on language as process. The implication is that when one uses language one is making a series of sequential and interdependent choices in order to achieve specific results. Tone, for example, is dependent upon, and is the result of diction, but one decides on the tone one is going to take before deciding on the vocabulary necessary to its communication. This focus on language as process does not imply that instruction ignore the products of language use, but rather that these products be considered and evaluated in the light of the process which created them. In order that the students be able to develop the evaluative skills necessary to gain more control over their language, the program should include a wide variety of styles, viewpoints, vehicles, purposes, audiences and situations.

Students should be encouraged to expand the range of their responses both at the personal level and at an increasingly evaluative, critical level. They should be given opportunities to make judgements that are distanced from their personal feelings and values, recognizing and being aware that life and literature include much that is separate and different from their own range of experiences and viewpoints.

Level of Engagement: The level of engagement at grade eleven, that of evaluation, reflects this growth in maturity of viewpoint. The student is expected to move from exploration and awareness of the elements in the communication context to a higher level of evaluation and control of those same elements. Because this progression requires a sensitivity to the relationship between thought and langu-

age, an instructional emphasis on style requires a corresponding emphasis on critical thinking. One activity at this level might, therefore, be a discussion of the impact of connotation on audience and consequent attempts by students to alter tone by varying appropriately the words they would use as in editorials, business letters, or critical essays.

The purpose of this approach is to take the students beyond an awareness of the communication process as seen in the grade ten program to a more discriminatory level. It is also the purpose of this approach to involve students more creatively with language. They should come to see themselves as artisans of their language, with words as the materials and their evaluative skills as the tools by which they not only carve out their own product but also judge the quality and effectiveness of the products of others. Such an approach recognizes that learning starts with the individual and should focus on the person's relationship to language as a vehicle for self-discovery, for growth and for increased understanding of self and world.

Instructional Emphasis: The purpose for choosing style as the instructional emphasis is to create opportunities for students to develop a level of personal style that can be adjusted to suit various communication contexts, and develop a sense of taste, that is, an ability to judge the appropriateness of stylistic choices to any or all of the five variables. This development may necessitate distinguishing between the practical effectiveness of a style and its aesthetic effectiveness. The intent here is to emphasize language use both as a craft and as an art as well, unique to its creator. The instructional emphasis requires that students be taken beyond the self, and, while respecting the integrity of their natural dialect, be moved to more sophisticated levels of language.

The following aspects of language use represent the kinds of stylistic choices one makes using language. They are presented here simply to identify more specifically the variables involved in language use, not to suggest emphasis of instruction. Instruction in style should concentrate on how and why some language choices work and others do not. This concentration is as necessary in the study of literature as it is in oral work or in the development of reading or writing skills. In terms of the students' work these aspects of language use are suggested as means by which students refine their techniques in communication so

that they have control of the material and can achieve their purpose.

The following aspects of language use are NOT intended as a program of study and, therefore, are to be taught not as isolated terms but as choices inherent in the communication process.

Diction: Diction is the selection of words, the "vocabulary" of communication. Essentially it is the selection and arrangement of specific words into sentences or utterances and into larger units that constitutes a style. The nature of this vocabulary can be understood in terms of the following:

Connotation and Denotation: The denotation of a word is the thing or situation the word specifically refers to; the connotation of a word is the implied or suggested meanings it carries as determined through use.

Multiple Meanings: Certain words can have very different denotations depending on their use and consequently provide a degree of power and richness to language when the context suggests more than one meaning at work.

Language Level: The level of language that is chosen, from the personal and informal to the formal, is in part a consequence of purpose, audience, content, and situation.

Idiom/Dialect: On one level these terms have been used interchangeably to identify distinctive variations of language that indicate people's educational, social and geographical background. Idiom also has come to mean "individual" and "peculiar" (H. Shaw. Dictionary of Literary Terms. New York: McGraw-Hill Book Co., 1972). Idiomatic usage, for example, refers to "expressions that conform to no grammatical precedents or principles but are laws unto themselves".

Tone/Mood/Atmosphere: As 'literary' terms there may be some discrepancy in the use of mood and atmosphere. Depending on how they are used they may be interchangeable (e.g., atmosphere is the 'mood' within a literary work), but as they are intended here, they relate to each other in the creation and maintenance of the emotional tension that exists between writer and reader, and speaker and listener. The tone is the author's attitude to his subject, the atmosphere is that emotional feeling that exists within the content, and mood is the listener's or reader's response to the interrelationship that is created by the first two.

Figurative Devices: What is referred to here is language which departs from the "standard construction, order and significance of words", e.g., figurative language (M.H. Abrams. A Glossary of Literary Terms. Toronto: Holt, Reinhart and Winston, 1957). It can be broken up into language which departs primarily in the arrangement and function of its words. Included in the first are: imagery, symbolism, synecdoche, metonymy, hyperbole and paradox/oxymoron. Included in the latter are various sound patterns such as alliteration and onomatopoeia and various rhetorical construction such as litotes and allusions. It is important that these be recognized as appearing in speech and in normal language use as well as in written prose and especially poetry. Sportswriters especially make great use of metaphor and simile and other figures of speech.

Organizational Patterns: It is through the use of organizational patterns in our working language that ideas are given their unity, coherence, clarity and emphasis. Such patterns again increase the variables by which a student achieves his purpose for not only must he make decisions about things like diction, tone and point of view, but also choose the structural forms and methods of organization that most clearly present and control those other variables. Some of the elements presented here may not be present in all aspects of language (e.g., punctuation is applicable only to reading and writing), but the large majority are:

Sentences: Essentially everything that happens in language in the longer forms of discourse happens first in the sentence and so it is necessary that the student be in control here. Those variables he has to deal with at this level are:

- syntax
- punctuation
- periodicity
- subordination
- position/emphasis
- length
- complexity
- variety of pattern

Sentence combining is a recommended activity that allows the student to work with most of the variables at this level.

Paragraphs: The paragraph is a term that applies essentially to reading and writing but the variables at this level are equally applicable to speaking and listening.

- transition
- unity of thought
- logical and structural patterns* - the patterns listed here are presented in order of increasing complexity
 - spatial sequence
 - classification - categorization
 - simple temporal sequence - chronological
 - comparison
 - analysis
 - general to specific
 - order of importance
 - process ordering
 - synthesis
 - specific to general
 - cause and effect
 - contrast
 - complex temporal sequence such as flashback, clues
 - inversion
 - focus
 - parallelism
 - conditional sequence
 - stream of consciousness

These patterns should not be taught through any one specific language mode*. Some, for instance, might be more easily taught in speech than in writing. Spatial sequence could be developed through oral descriptions of various settings including the learning environment. Variations could be introduced by changing the physical position and the purpose of the person describing the setting. Cause and effect might be taught through role playing thus employing both the speaking and the listening mode. Students observing this role play might also present their observations of cause and effect in writing and then compare these with the perceptions of those engaged in the

simulated situation.

Longer Discourse: Many of the variables a student may deal with at this level are repetitive of the sentence and paragraph level but are included here to make the student aware of the scope of the organizational patterns he has to work with. Those variables that are repetitive but which become more complex in longer discourse include emphasis, transition and logical and structural patterns (see prior list).

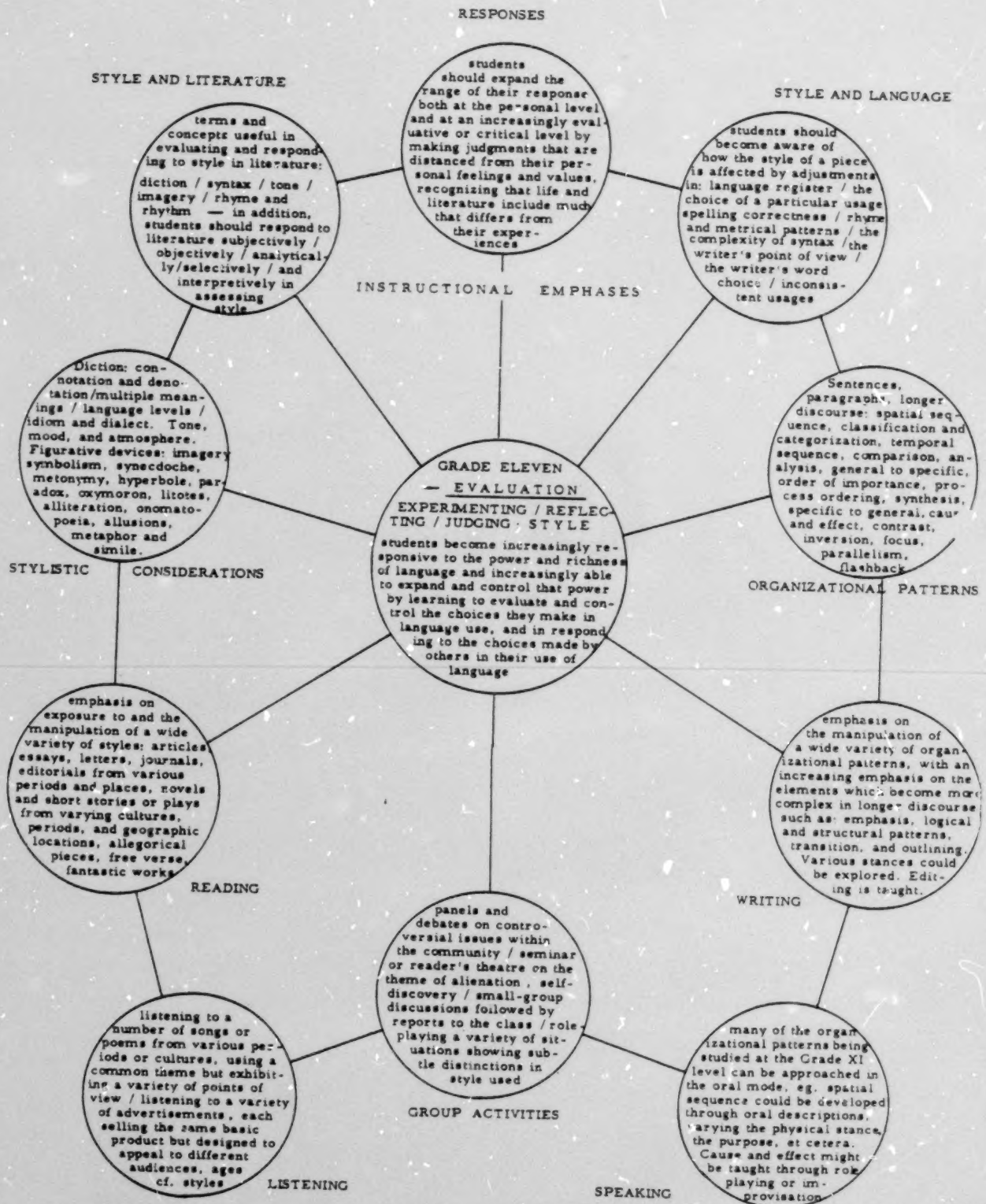
Those variables which are applicable primarily to this level are introduction, body and conclusion and in conjunction with this and the development of emphasis is the activity of outlining. The work of outlining allows the student to focus more directly on these specific variables. Also important here is the consideration of verb tense both in its initial choice and in its consistency.

Stance : Essentially it is the form of expression which derives its character from a combination particularly of diction and tone and is shaped, therefore, more from within than without the substance of the language. Some that are suitable for study at this level are the objective stance, the humorous, the ironic, and the reflective/personal.

Editing : Presented as the final consideration that requires the student's attention it nevertheless is something that occurs at all stages of communication and not just in the stage of preparation. Editing is a clear example of language as process for editing occurs at its most basic level throughout the communication context.

Essentially every decision made from diction to mode involves an editing process. And it is not only the writer that makes such decisions; the speaker edits in response to his audience and the atmosphere created between them; the listener edits constantly in response to his listening purpose and the reader edits in much the same way. In the end, however, editing is still the critical consideration of the register of language - the total effect and appropriateness of stylistic choices made. It is here that the student can be most clearly seen to be functioning in an evaluative way.

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE
GRADE ELEVEN PROGRAM OF STUDIES IN ENGLISH LANGUAGE ARTS



In conclusion, language is the instrument we use to communicate our thoughts and to perceive the thoughts of others. The focus on language as process which emphasizes this relationship between thought and language should help students to develop ways of thinking through the problems they have to face in listening, speaking, reading and writing. Critical thinkers who are in control of their language and are aware of its power gain in independence and self-confidence.

Integration of the Variables

At this level, a study of the integration of the five variables - audience, purpose, content, vehicle and situation - is as important as it was at grade ten. It is necessary, however, that the students' level of engagement be more sophisticated and that they become more critical not only of the effects of these variables upon one another but also of the effects each and all of these variables have on the language choices a person makes as a result of them. In grade ten students will have become aware of the interrelationships of the five variables but will not necessarily have developed an awareness of the nature of the product that results. Instruction at grade eleven should begin with a focus on the five variables as parts of a whole but should move quickly to a recognition that there is another dimension in the creation of a language product. The students must be made aware that the effectiveness of the product depends upon the appropriateness of each and every language choice made, not only in consideration of the five variables but of each other as well. Thus the totality of meaning is a consequence of all the choices of audience, purpose, content, vehicle and situation as well as considerations of more precise aspects of expression such as diction, tone, organizational patterns and stance.

Because of the complex nature of language in the communication process, it is difficult sometimes and artificial to isolate the separate aspects of language use from the whole or from each other such as the particular phrase from the organizational pattern, from the tone, from the purpose, or from any of the stylistic choices that are available to the use of language. It is sufficient for students to understand these relationships exist and that they become reasonably adept at evaluating and controlling those more obvious relationships such as diction to tone, tone to purpose, and purpose to content, audience and situation. Students'

evaluation of these relationships between the five variables and what are essentially stylistic choices should occur in all four of the language modes (listening, speaking, reading and writing) with a variety of literature, and a range of styles. It is also important that they be encouraged to be as critical of their own use of language as they are of others use of language. Probably the key to enabling students to evaluate these choices is the ultimate test of purpose, e.g., did the language user achieve his purpose whether it be as a listener, speaker, reader or writer?

To judge whether students have achieved an appropriate level of proficiency in their use of language and in their ability to evaluate the language use of others, assessment should occur to some degree in all four of the language modes although the emphasis should match instructional time. The general level of proficiency that students are expected to achieve would enable them to adjust their various language choices according to the five variables as well as be capable of judging the effectiveness of the styles of others in relation to these same five variables.

Implications for Choice of Materials

The materials and activities that are selected for this level of engagement should reflect the instructional focus and the integration of all the variables. The material should include a wide variety of audiences, purposes, contents, vehicles, situations and styles. There should be a combination of short and longer pieces as well as material that allows for both intensive and extensive study. The materials that are selected should also allow for a variety of responses but, as a reflection of the students' growing sophistication and maturity, emphasis should be on materials that deal with subjects that range beyond their own experiences. Possible materials, topics and activities for consideration at this level might include the following:

- panels and debates on controversial issues within the community
- seminar or reader's theatre on a theme of alienation and self-discovery
- listen to a variety of songs from various periods on a common theme but with differing points of view
- formal and informal speeches to large and small groups for a variety of purposes

- small group discussions followed by reports to the class
- advertising from a range of magazines that appeal to various audiences including age, interests, educational background and social status
- poetry, short stories, essays, novels, lyrics that develop the theme of the nature of man: good or evil
- letters to familiar and unfamiliar audiences to congratulate, to persuade, to complain (e.g., tone)
- reports including such types as fact-finding, evaluative, persuasive
- symbol and metaphor in poetry, newspapers, common usage
- the critical essay in a literary study

This program requires that careful attention be paid to the relationships among:

- level of difficulty of material
- strategies for instruction of skill and concepts
- evaluation

Type and Level of Response (as related to level of engagement)

The level of engagement at grade eleven, evaluation, implies a somewhat more objective stance and response from students than at earlier levels. Evaluation implies experiences not only in experimenting with language and reflecting on that experimentation, but also judging its effectiveness. Evaluation would involve not only the analytic response employed at grade ten, but also the ability to view communication objectively and make judgements about it. Responses, would, in addition to those required at earlier levels, include responses such as organizing, conditional sequencing, generalizing, synthesizing, conceptualizing, generalizing, summarizing, selecting, value identification, and value organizing.

What does this mean to the teacher in asking students to respond to experiences and literature in the classroom?

1. Because the emphasis at grade eleven is on style, short, specific responses focussing students' attention on particular stylistic features is suggested.

2. Because the level of engagement at grade eleven is evaluation, students should be asked to respond somewhat more effectively and objectively than in previous years. However, short general responses often aid students in developing evaluation skills better than longer, more analytic responses.

3. Responses should be extended beyond the personal and familiar response contexts to more objective response contexts. The teacher, however, needs to direct the students so that the new contexts are, in fact, extension of previous response contexts rather than an abrupt jump to objective response.

4. The atmosphere in which the student responds must encourage honest response on the part of the student. This means that the teacher's own response must be honest, and that he/she is willing to deal with honest response from students.

5. Because the level of engagement is evaluation, responses should be directed toward organizing, generalizing, conceptualizing, summarizing, and the like.

6. Students should be encouraged to respond to all types of material including their own (e.g., self-editing) and each others' (e.g., peer editing) work in order to learn how not only to evaluate material appropriately, but how to report the evaluation in a meaningful, politic manner that distinguishes between the person and the communication.

7. When an extended response is requested, students should be directed on how to divide the task into a number of manageable sub-tasks that reflect the process of intensive response in whatever area (e.g., plays, novels, research papers). Students should also be shown how to manage their time effectively in completing intensive responses.

8. A balance between extensive and intensive response should be maintained.

9. The teacher should have specific purposes and objectives in having students respond and should, in most cases, share the objective with students so that they can develop skills in directing and evaluating their own learning.

10. All students should be encouraged to interact with every learning situation, although responses will not necessarily be overt.

11. A wide variety of response vehicles/mechanisms should be employed and should take place in each of the four language modes.

Small group work broadens opportunities for response and helps students become comfortable in response situations.

The Role of Language Study

In grade eleven or the evaluation level, language should be studied in terms of its effectiveness and how particular language elements can be changed in order to increase its effectiveness. Students should, at times, isolate language elements and judge how particular elements work in relation to the rest of the work, given the audience, purpose, vehicle, situation, and content of the communication. The instructional emphasis on style at grade eleven gives students opportunities to objectively evaluate the particular language usages and conventions and to choose among various usages in order to determine or create the most effective communication. Students need to become aware of the decisions with which a speaker or writer is faced while communicating and how the most effective communication can be or has been achieved.

THE TOPICS PRESENTED BELOW ARE EXAMPLES OF POSSIBLE ACTIVITIES: THE TEACHER IS DIRECTED TO THE LANGUAGE STUDY SECTION FOR DEVELOPMENT OF SPECIFIC ACTIVITIES FOR USE WITH A PARTICULAR CLASS.

Style

How the style of a piece is affected by adjustments in:

- A. language register (e.g., formal versus informal)
- B. choice of particular usage ("isn't" versus "is not"; "shall" versus "will")
- C. spelling correctness
- D. rhyme and metre patterns
- E. complexity of syntax

- F. writer's point of view
- G. word choice
- H. inconsistent usages

The Role of Literature

The selections used at this level should make students aware of the power and richness of language and enable them to expand and control their own use of language. They should come to see a selection as the result of a series of choices made by an author/speaker in order to achieve a particular effect. Some of these choices are deliberate, some may be unconscious: but they are all interrelated, building upon one another. Considerations of content, purpose, and audience influence the author's point of view. Point of view decides word choice or diction; diction influences tone; tone contributes to style. Content and style, therefore, exist in symbiotic relationships. In order to understand fully what an author is saying, it is necessary to understand how the author has chosen to say it. Students should come to the realization that effective communication is dependent upon the decisions an author or speaker makes and the methods used to express ideas.

Responding

The impressions students gain from a preliminary skimming of a selection will enable them to read with flexibility.

If a selection (e.g., article, editorial, essay) purports to be factual, they will learn to read it critically at the outset, yet with an open mind, even if they disagree with the author's viewpoint. By identifying, discussing, and verifying the factual base of opinions and views (e.g., cartoons, advertisements, letters to the editor, articles, editorials), they will learn to determine the validity of opinions, recognize propaganda, and evaluate intentions.

On the other hand, they will learn to approach imaginative literature (e.g., fiction, drama, poetry) on the author's own terms, enter the author's world with a willing "suspension of disbelief" and treat the selection as an artistic whole.

Further close readings will enable them to respond using all their evaluative, thinking skills and help them to formulate ideas about the content and judge the quality and effectiveness of the style.

The selections used in class should illustrate the use of a wide variety of styles, from various times, topics, and places: articles, essays, editorials, short stories, novels, lyrics, sonnets, dramatic monologues, free verse, biographical sketches, histories, allegorical, satirical, and humorous pieces.

In grade eleven, much more attention must be placed on the nature and quality of the student's own spoken and written response to what he hears and reads.

At different times, students should be encouraged to respond to selections, listened to and read in class, in different ways (subjectively, objectively, analytically, selectively, and interpretively), in order to prompt their use of different stylistic choices (vehicle, tone, diction). The assignments (e.g., debates, dramatizations, reports, reviews, essays, skits, and parodies) given should demonstrate how different physical, emotional, and experiential points of view and contexts can affect style in communication.

Major Concepts

- . Use a wide range of vehicles
- . Encourage students to support their responses with direct and indirect reference to the selection

Style

Style is the result of all the decisions the author/speaker has chosen to make. It is the overall effect of the way in which the elements of communication are interrelated e.g., paragraphs or scenes are connected, the choice of diction, sentence structure, tone, imagery, rhyme and rhythm used in a selection.

The following terms and concepts are often used in evaluating the language choices an author or speaker makes. Students should be able to respond to and evaluate the effective use of:

Diction (the author/speakers' choice of words)

The student determines, for example:

- i) the use of words in the selection e.g., precise, accurate or biased; or slang; varied in connotation; emotive; ambiguous; whether it is everyday and simple or specialized and technical: scientific, religious, military; whether it contains archaic words, cliches, or jargon.
- ii) the level of usage ("the company the words keep"): formal or informal, colloquial, slang.
- iii) the register (suitability to context): appropriate or inappropriate.

Syntax (the organization and grammatical structure of phrases, clauses, sentences, and paragraphs)

- i) the use of sentence length and sentence variety: e.g., simple, complex, compound, loose, periodic.
- ii) such characteristics as: the use of concrete language, brevity, emphasis, sentence movement, use of the active voice, and transposed word order.
- iii) the use of such devices as: rhetorical questions, idioms, parallelism, paradox, antithesis, epigram.
- iv) the organization or structure of the whole selection in terms of: coherence, logic, and clarity.

Tone: (the author's attitude to audience and topic -- related to point of view, situation, author's stance and so on)

Students distinguish the manner in which the author has chosen to approach audience and topic: serious, humorous, intimate, reserved and distant, subjective or objective.

Imagery: (the author's use of figurative language and symbols)

- i) appeal to the senses
- ii) areas of experience which are the sources of the imagery and allusions e.g., nature, the classics, Bible, science, sports
- iii) contribution to the theme

Rhyme and Rhythm

Students appreciate the patterning of sounds in the arrangement of words, phrases, and sentences and in rising and falling of inflection when read aloud: alliteration, assonance, sibilants, consonance, and recognize the more common rhyme schemes and metres used in poetry.

Interrelationship Between Style and the Variables

In grade eleven, students learn to appreciate the enjoyment of deriving more fully the meaning of a selection. They are sufficiently mature to understand that in literature, as in life, we have a scale of values, whether we are conscious of it or not. The existence of standards is always shown best when we place our opinions in perspective against other opinions in discussion and reading, and we judge literature best by placing a selection in perspective against other selections by evaluating and comparing.

Students will be expected to comment critically on the quality and validity of ideas expressed in a selection; show an awareness of the social or emotional situation depicted or out of which the selection grew; or how the selection establishes its purpose. They should be able to relate these factors to the author's choice of vehicle, and treatment of content and audience. In doing so, they will be expected to comment on the choice of language: the diction, organization, sentence structure, tone, use of imagery, rhyme and rhythm, in an attempt to assess the quality of expression and thought.

Content

Students evaluate the content in terms of subject matter, action characters, setting and theme.

Subject Matter (e.g., speeches, articles, essays, poems, documentaries, drama)

Students follow the basic structure of the selection and mark where the author has followed or departed from an overall design.

For example: they assess what in the selection is really important to the author; what insights are offered toward an understanding of the problem.

They distinguish among the ideas for logical or illogical notions and evasions. Evaluate ideas for validity, for sophistication and legitimacy of appeal, good taste, and factual basis.

Evaluate the entire selection for clarity of arrangement and expression.

Action/Storyline/Plot

Students assess the manner in which the entire selection is developed: its main divisions and how they are related to the theme.

They evaluate the action for plausibility (true to life) and for its moral assumptions (serious or trivial).

Character

Students evaluate whether the selection provides an unusual view of the world through eyes of its chief character(s). Students evaluate the ways in which the author has manipulated characters. Students evaluate how the characters are drawn by distinguishing among the subtler characteristics which mark off one character from another and by recognizing both the humane and inhumane characteristics in a complicated character.

Students evaluate how the internal and external shaping forces are drawn, the effectiveness of the conflict, and the role of choice, coincidence and fate. Students assess whether the problems - (physical, psychological, and sociological) - of the characters are acceptable within the context of the selection.

Setting

Students evaluate the role and effect of the setting on the reader, the characters, and the theme: its dominance or otherwise: its symbolic use.

They assess whether the setting is physically or historically accurate and appropriate.

Theme

Students identify the obvious and hidden themes. Give reasons for acceptance or rejection of the position taken by the characters or the author in the selection.

Vehicle

Students respond to and evaluate the author's choice of vehicle; e.g., film, radio, theatre, print, recordings.

They evaluate the use of techniques which enhance or tend to obscure the development of the theme: too much or too little comment, description, dialogue, action.

They evaluate the extent to which the divisions e.g., chapters, scenes, stanzas are necessitated by the vehicle chosen or by plot development.

They assess the purpose and effectiveness of the sub-plots and their relation to the theme (e.g., suspense, balance, relief, irony, symbolism).

They assess the purpose and effectiveness of other conventions and techniques associated with vehicles e.g., film, radio, drama.

Students should be able for example, to generalize about the nature and form of the expository essay, the argumentative or persuasive essay; the editorial; and the report. They should be able to give the chief characteristics of various genres; for example, the historical novel which uses actual events and characters, and biographies which give insights into actual lives; the sonnet and the dramatic monologue; and the full-length play.

Situation

Students should examine information about the probable communication context of the selection: time, occasion, place, social climate.

They should know something about the authors and bear in mind that they are as much a product of their time as the readers are of theirs.

Read the preface, introduction, and date of publication of the selection for additional information.

Purpose

Students should evaluate the extent to which the authors have established their main purposes and how they have achieved them. Venture an opinion whether the selection provides an unusual insight into life.

Audience

Explain the author's choice of point of view and manner of narration and the advantages they have for the reader.

Note the points of connection made in the selection between author and audience and offer an opinion whether the techniques intruded on the action or assisted in holding the reader's attention.

Assess noticeable shifts in physical, intellectual points of view, or in emotional states. Identify the dominant emotions and relate these to the audience and the topic.

Accept the author's use of allegory, fantasy, irony, satire, and symbolism.

Ancillary Concept

Form

Form as a synthesis of structure and style is the instructional emphasis at grade twelve level. An evaluation of style, however, will necessarily involve consideration of a range of forms in fiction, non-fiction, poetry, drama, and written and oral communications.

Two Samples Sequences of Activities

These sample sequences of activities for grade eleven classrooms are designed to accommodate the level of engagement (evaluation) and the instructional focus (style) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The level hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an on-going process.

A number of opportunities are suggested for student self-evaluation and for peer evaluation of work, in addition to the usual teacher evaluation of work. Whatever the source of the evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of factors, including availability of materials and teacher expertise in the area. Although presented as a sequence, the activities suggested in it may well be going on simultaneously with other activities, or indeed with other portions of the sequence which can overlap.

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT AS SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

SAMPLE SEQUENCE ONE / GRADE ELEVEN				
LISTENING	2. gather a variety of examples, using tape and videotape, of "backgrounder" segments from radio and television. Strive for a range of opinions, perspectives, and presentation techniques. 8. Practise interview techniques, after reviewing what members of the class have discovered about appropriate interview techniques, by selecting another student in the class and interviewing that student at some length in an attempt to uncover the "real" person.			
SPEAKING	1. Discuss a proposal to organize and publish a "backgrounder magazine" which would appear in three formats - print, radio, television. In your discussion, survey the range of "backgrounder" formats currently used and (2.) 4. Working in small groups, analyse the examples according to content, purpose or function, structure, use of language, and selection and use of detail. Note what changes in presentation and format emerge as one moves from one vehicle/medium to another and attempt to account for these changes. 7. Through various levels of discussion, i.e. small-group through to whole class, evolve an editorial policy for the magazine. Begin by analysing what an editorial policy covers and how it operates. Discuss the need for differentiating between policy for the written word and policy for the electronic media. Decide on the range of topics/issues to be covered.			
READING	3. Gather correlated examples of "backgrounder" materials from such printed sources as newspapers and magazines. Attempt to secure articles and materials dealing with the same issues and topics as were covered in the examples chosen from radio and television. Again, aim for a range of opinions and perspectives. 5. Augment the observations which emerge from your analysis of the examples by reading articles and books on the journalistic techniques involved in "backgrounder" formats. Where local journalists are available, have them sit in on some of your discussions and contribute their first-hand experience/knowledge.			
WRITING	6. As each working group presents its analysis of "backgrounder" techniques, a consensus should be developed and then put into the form of a chart containing generalizations appropriate to the instructional emphasis at Grade XI, i.e. style. 9. Write a journalistic piece based on the interview with the other student, paying particular attention to focus and overall impact. Working with two other students, respond in writing to each other's pieces by indicating what you feel are the strengths and weaknesses of each piece.			
COGNITIVE	awareness recognition classification concept relating comparison/contrast	analysis abstraction bias identification	abstraction generalization awareness generalization summarization	restructuring selection awareness abstraction generalization restructuring selection
AFFECTIVE	group dynamics willingness to participate personal attending	group dynamics social attending	personal attending	consensus social attending willingness to participate personal attending feeling awareness social attending

LISTENING	GRADE ELEVEN SAMPLE SEQUENCE ONE - Concluded				
	10. Form three-person working parties (i.e. production teams), and assign both topics and the vehicle to be used. Begin work by doing further research into the				
SPEAKING	various techniques used in investigative reporting, including such techniques as editorializing, reviewing, persuading.				
	12. Choose a topic which seems to be of interest to a majority of the students in the school, and then as a class, evolve a set of questions to be used in surveying a cross-section of the student body on the issue. After the survey, analyse the findings, select appropriate means of reporting the results, and then arrive at an editorial position on the issue. Discuss the range of possibilities for conveying this editorial position (i.e. objective, ironic, humorous, reflective). Assign the various writing teams one of these 'positions' or stances, and have each member of the team write an editorial, either for print or as a script for radio/television.				
READING					
WRITING	11. Each group or production team should create a written plan of attack for the task it has been assigned. This plan would include interview questions, deadlines, flow-charts, etcetera. Keep in mind at all times the editorial policy evolved by the class.				
	14. Working as production teams, carry out the task assigned earlier in the sequence. The task will be carried out over a period of time, with constant assessment of progress, both by the instructor and the members of the teams themselves. During this period, time should be allotted for thoroughly researching what is involved in the editing process.				
COGNITIVE	16. At this point, the "magazine" should be assembled in its three forms, and the finished product should be evaluated according to a set of criteria worked out by the class at the time they were assembling and analysing examples from the various media. After final alterations, the product should be presented to the student body in the three formats.				
AFFECTIVE	awareness identification multiple classification decision-making selection predicting				
	bias identification abstraction generalization				
	decision-making hypothesis generation concluding				
	decision-making concluding				
	awareness identification selection decision-making				
	analysis organization				
	predicting bias identification cause and effect comparison and contrast				
	personal attending social attending values identification group dynamics				
	group dynamics reaching consensus				
	decision-making concluding				
	value response feeling awareness				
	personal attending group dynamics				
	value analysis and organization				
	affective assimilation				

SAMPLE SEQUENCE TWO / GRADE ELEVEN							
LISTENING	1. Watch the film/videotape of a novel/play studied intensively in class (e.g. Polanski's TASS or MACBETH).		6. Listen to a collection of modern popular and rock songs dealing with the same theme(s) used in the sequence to date. Analyse the figurative aspects of the language used in the songs, and correlate these with the aspects of language found in the original novel/play and in the print materials analyzed earlier. Discuss your findings with the class.			7. See #7 below.	
SPEAKING	2. Discuss the filmed version, noting specifically how the themes and values of the original have been translated into visual terms. Discuss also the various processes of selection that have been used in adapting the material for the screen.		4. Share your reviews with your fellow students, and evaluate the strengths and weaknesses of each other's work.			8. Working first in small groups, then as a class, discuss the range of organizational patterns used in communication. Analyse the effectiveness and suitability of different patterns for different purposes and different vehicles/media. Organize your findings into a chart which can serve as a checklist for writing.	
READING			5. Collect as wide a range as possible of print materials that deal with the same theme(s) as provided the major focus in the novel/play/film discussed earlier. Analyse and evaluate the relative impact of these various re-statements of the theme(s), attempting to account for differences in impact. Use poems, essays, short stories, articles, et cetera. Share and respond to the collections of your fellow students.			7. Prepare a portfolio of advertisements, both print and electronic, which use the theme(s) being analysed in this sequence. Examine carefully both the language and the organizational patterns being used, and develop criteria for evaluating the effectiveness of these elements in selling the product.	
WRITING	3. Imagining that this movie has just been released (i.e. for an audience of your peers and contemporaries), write three reviews of the film: one for the local paper, a second for Maclean's Magazine, and a third for Rolling Stone. Pay special attention to such elements as tone and connotation in your writing; if necessary, research the audience and writing style relevant to each of these publications.					9. Compile, either individually or in small groups, an anthology of print materials which illustrate the various organizational patterns identified in the preceding activities. As far as possible, find both literary and transactional examples for each pattern. Note especially how characterization and organizational patterns are inter-related in the literary examples in your anthology.	
COGNITIVE	awareness recognition recall	identification conceptualization abstraction	hypothesis generation predicting	selection recognition association analysis comparison/contrast concluding	recognition analysis selection values identification	recognition association comparison/contrast classification organization	analysis decision-making generalization predicting
AFFECTIVE	personal attending value response	social awareness value analysis		values identification social attending group dynamics			personal attending value analysis reaching a consensus willingness to participate

GRADE ELEVEN SAMPLE SEQUENCE TWO - Concluded

LISTENING	11. Assuming the identity of the character you have created, role play a situation and have your fellow students describe the performance. Evaluate the differences in language and sequence in these descriptions, and try to account for these differences. Discuss what you have observed about style as an expression of personality and as an indication of past experiences, bias, and expectations.				18. Enter a time-warped and find yourself back in the country and decade you have just researched. Tape-record an eye-witness description of some major event of that decade, but for a 1982 audience. Follow your description with some man-in-the-street interviews in which you play a 20th century interviewer for your fellow students, and in turn, a 17th cen-
SPEAKING	12. Discuss possible practical applications of what you have learned through your observations and discussion after the role-playing.	16. Read the revised version of your short story aloud to the class, taking care to establish an appropriate climate in the classroom for your reading. Follow the reading with a discussion of ways in which such readings may be enhanced for added audience enjoyment.			tory interviewee for them. Try to make your language as authentic and true to your research as possible. Share tapes with the rest of the class and discuss the success with which the assignment captured the essence of the seventeenth century. Discuss the evolution of styles in speech.
READING	13. Choosing materials in which the characterization remains relatively constant, read several short stories from an inter-connected set (e.g. Lives of Girls and Women, Bird in the House, Raisins and Almonds). Identify the primary focus in each story, and evaluate (in the light of the discussion on practical applications immediately preceding this segment) how effectively setting/situation/character/action/and organizational patterns inter-relate to establish and maintain that primary focus.		17. Research carefully a particular decade of the seventeenth century; read sufficient material from that decade/century to familiarize yourself with the linguistic conventions and general stylistic considerations of the time. Attempt to become as familiar as time permits with the day-to-day concerns of the people in the country (probably England) on which you have done your research.		
WRITING	10. Working individually, create a fictional character, fleshing out the character with as many details as possible: biographical, socio-economic, educational, travel, attitudinal, psychological, and political. The character should be unique, but consistent enough to be credible.	14. Working in groups of three, turn one of the short stories read for the preceding assignment into a dramatic script. Take special care to translate the primary focus of the story into appropriate visual and dramatic terms. Share your scripts and then present several of the more successful scripts as reader's theatre, followed by feedback discussion on the strengths and weaknesses of the dramatic scripting.	15. Working individually, create a trilogy of short stories involving the character you created earlier. Be sure each story has a primary focus and uses a different organizational pattern. Revise one of the stories carefully after you have taken into account the responses of several members of the class who have read the trilogy.	19. Allowing your imagination full rein, but being careful to extrapolate on the basis of language shifts now under way, pretend you are from 2358 AD time-warped to 1982, and write a piece for the Intergalactic Times on your visit to earth of 1982. Share your piece with your fellow students.	
COGNITIVE	generalization multiple classification hypothesis generation predicting hypothesis generation abstraction cause and effect	selection conceptualization restructuring analysis	organization sequencing restructuring summarization bias identification	identification generalization conceptualization	sequencing generalization selection predicting
AFFECTIVE	value organization feeling awareness characterizing affective assimilation	group dynamics affective assimilation value response value organization willingness to participate	personal attending values identification characterizing identification social attending	personal attending value analysis	feeling awareness identification affective assimilation characterizing

THE YEAR'S WORK

AT

GRADE TWELVE

APPLICATION: EXPERIMENTING
REFLECTING, JUDGING, ADAPTING
FORM

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D. Grade 12

The grade 12 program continues the process of expanding and deepening students' understanding, appreciation, and use of language. The Grade nine program was based on an exploration of a wide variety of communication contexts, an emphasis on personal response, plus an exploration of three variables; content, situation and vehicle. The grade ten program was based on developing an awareness of the need for an objective response in addition to the personal. The program included two additional variables, audience and purpose, at the same time emphasizing an awareness of the interrelated nature of all five communication variables. The grade 11 program built upon this awareness by the evaluation of style in relation to its effectiveness in a given context.

The purpose of the year's work at grade twelve is to apply this accumulated experience to the form that language takes. Students should now be able to apply both their awareness of the interrelationships of the five variables and their evaluation of the effectiveness of style to the final shaping of language, that is, its form. They should see that form is itself an aspect of communication and that it affects or is affected by other aspects of language use; they should see the relationships between form and mode*; they should be able to utilize and appreciate language in the functional form of daily life such as business letters, resumes, work reports, interviews, essays, and so on as well as in such artistic forms as the novel, poetry or drama; and they should understand that form involves the final product of language use, and that people are often judged on the effectiveness of the product they produce.

Although the personal response to language use should not be ignored, students should be encouraged to make judgments that are distanced from their personal reactions. Not only should they develop increased objectivity to what they listen to and what they read, but they should also be able to anticipate their audience's reactions to the content, purpose, vehicle, situation, style, and form of their own speaking and writing.

LEVEL OF ENGAGEMENT

The level of engagement at grade twelve, that of application, should reflect this increased objectivity and growth in the ability to predict. The student is expected to move through exploration (Grade nine) and awareness (Grade ten), beyond evaluation (Grade eleven) into direct application and control of the five contextual variables. As in Grade eleven, this progression would require ever increasing sensitivity to the relationship between thought and language and the ways in which the aspects and elements of language are manipulated and controlled. The level of engagement, application, and the instructional emphasis on form require considerable maturity in handling the many aspects of both language production and reception, as well as considerable attention to the manner in which the surface level of language is generated and shaped. One activity might be an examination of the situations purposes, and audience decisions underlying the choice of particular forms such as types of letters or particular poetic patterns. This type of an approach would need to examine

these decisions both in productive situations (e.g., choosing whether to use a business letter or memorandum) and in receptive situations (e.g., appreciation of why an author chose free verse over a sonnet form). The student should be able to analyze appropriately when to choose and employ appropriately when to choose and employ particular forms in his/her own speech and writing and why speakers and authors chose the particular forms they did. It should also include an analysis and control of the student's own responses in language use situations.

The purpose of this type of analysis and study would be to take students beyond the ability to evaluate the language that both they themselves use and that which is used by others, to an ability to manipulate their own language use with facility and maturity and to adjust their reaction to the language of others. It is also the purpose of this study to involve students creatively with language. They should come to see themselves as inventive artisans of their language, able to adapt appropriately to a multiplicity of language situations. Such an approach would recognize that learning begins with the individual and should focus on the individual's growth in adapting his/her own language to the self and to the broader contexts in which he/she will find him/herself as an adult.

Instructional Emphasis

At grade twelve, the suggested emphasis for instruction is form. At its most basic, form is the organization, structure or design that exists as a consequence of the various language elements working together in relation to their total effect. Form is commonly understood as the pattern or structure which is used to give expression to content. It is the correlation of the parts that gives meaning to the whole. This is not to confuse form with genre, for form is not restrictive to genre. Rather, it is the design that results from the combination of all the language choices made and is unique, therefore, to each individual communication. It is important to consider, however, the distinction between the more visible, outer form and the form that develops from within a structure. The Shakespearean sonnet, for example, has a distinct conventional structure, but a particular sonnet, because of the elements unique to it, may have an individual form that emerges from the combination of those elements. This same distinction should exist for every language form so that students would look at a television documentary, for instance, as it reflects that family of communication but would also see the individual work as having its own innate form that develops from within.

A focus on form, then, suggests a focus on the whole in relation to the total effect of its parts. The study of form should be a bringing together, a synthesis, of all the emphases from grade nine through eleven, of vehicle, content, situation, purpose, audience, and style. Such a synthesis presupposes that students function at an increasingly complex and abstract level of thought. The study of form should reflect this development by presenting to students forms which possess an increasing degree of specificity and subtlety. The emphasis should be on comparison and contrasting of forms, instead of mere categorization, and could also consider the effect on specific language forms of such influences as culture, history, philosophy, geography, psychology, sociology, and technology. The first half

of the program of studies in the senior year should give students an understanding of form and a basic ability to apply and evaluate it in their own communication; the second half is intended to give students increased mastery of specific language forms.

The following categories of language forms are NOT intended as a program of study. They are presented here to suggest the diversity and range of forms common to the students' experience, and therefore, have a legitimate place somewhere in the program. The categories are not exclusive.

- LITERARY : e.g., science fiction novel, dramatic monologue, theatre of the absurd
- TRANSACTIONAL : e.g., research paper, resume, examination
- MEDIA : e.g., documentary, newscast, multi-media brief
- DRAMATIC : e.g., reader's theatre, radio play, mime/improvisation
- INTERACTIVE : e.g., seminar, interview, small-group discussion
- PERSONAL : e.g., free-flow writing/journal, inner dialogue/diary, fantasy
- FACILITATIVE : e.g., outline/index, notes, abstracts
- SPECIAL LINGUISTIC: PASCAL, LOGO, dialect (Bungee), American sign language

AN OVERVIEW OF POSSIBLE ELEMENTS FOR THE GRADE TWELVE
PROGRAM OF STUDIES (CORE) IN ENGLISH LANGUAGE ARTS

LEVEL OF ENGAGEMENT : APPLICATION

RESPONSES

LITERATURE AND FORM

students should respond to a selection in its entirety, through an appreciation of the relationship between style and the conventions of form, i.e. recognize and respond to the unity of form within a selection; attention should be paid to the relationship between the outer or visible form and the form which is innate and the developments from within the structure of the work or selection

students should be encouraged to make judgements that are distanced from purely personal reactions by developing increased objectivity to what they listen to, what they read; and by anticipating their audience's reaction to content, purpose, vehicle/situation, style and form of their own speaking and writing; their responses should be adult and should reflect more broadly social contexts

LANGUAGE AND FORM

students should study language in terms of the elements that can be manipulated or adjusted to make communication as effective as possible — with special attention to those larger rhetorical constituents that make up the form, or shape of a piece of discourse, such as: language use and register, sound and orthographic conventions, words and word development, syntactic relationships, dialect

INSTRUCTIONAL EMPHASES XII

THINKING SKILLS

students, in the process of gaining control over their language, should apply the skills and competencies learned in previous years, as well as giving special attention to such skills as: multiple classifying, generalizing, restructuring, bias identification, selecting, abstracting, concluding, decision making, hypothesizing, value analysis, affective assimilation, and characterizing

APPLICATION

Experimenting / Reflecting
Judging / Adapting: FORM
students become increasingly capable of applying both their awareness of the interrelationships of the five variables and their evaluation of the effectiveness of style to the final shaping of language, i.e. the form which the communication takes

GROUP SKILLS

students should be made aware of and should be exercised in various forms of group dynamics, including such concepts as task functions and maintenance functions, various blocking behaviors, leadership roles, decision-making procedures, conflict resolution and consensus procedures, controversy dynamics, and should be grouped according to a variety of purposes and formats

READING

emphasis on exposure to and manipulation of a wide variety of forms, including: poetic (elegy, epic, sonnet, lyric, pastoral, free verse, dramatic monologue); short and long prose (allegory, biography, science fiction, psychological novel); non-fictional (letters, essays, forms, reports, articles, diaries, journals, research papers, notices, dramatic (scripts and screen plays)

WRITING

emphasis on exposure to and manipulation of a wide variety of forms: inner dialogues, diaries, memoirs, journals, articles, reports and research papers, essays, monographs, letters, memos, notices, notes, abstracts, examinations, tests, critiques, briefs, proposals, speeches, broadcast scripts, reviews, documents and proofs, charts, models, short stories, poems, and drama

emphasis on exposure to and manipulation of a wide variety of forms: lectures, slide presentations and multi-media demonstrations, debates, seminars, panels, forums, group discussions, advertisements, speeches, tales and anecdotes, skits, improvisations, plays, documentaries, collages and montages, display, role-playing, reader's theatre or radio/television, interviews

the forms which are studied and applied should reflect the diversity of forms which the student will encounter as he/she moves out into the social community beyond the classroom, including such forms as
- literary - transactional
- media - dramatic
- interactive - personal
- facilitative

emphasis on exposure to and manipulation of a wide variety of forms: monologues, song, group editing, improvisations, narratives, speeches, debates, seminars, panels and forums, presentations, lectures, role-playing, reader's theatre and other dramatic presentations, interviews and conversations, anecdotes, reminiscences, gossip, roundtables, various tapings and performances

THE RANGE OF FORMS

LISTENING / VIEWING

SPEAKING

GRADE 12 - INTEGRATION OF THE VARIABLES

At the Grade twelve level, the study of how the five contextual variables (audience, purpose, content, vehicle, and situation) operate and interact is as important as it was at earlier levels. In Grade twelve, the student should be able to demonstrate a highly sophisticated awareness of the five variables and of how they operate singly and together in the determination of style and form. The grade ten program was designed to increase awareness of the effect of purpose and audience and as a preliminary examination of the interaction of the five contextual variables. At Grade eleven, students were exposed to how manipulations of the five variables simultaneously affected language choice and, in particular, style. At Grade twelve, students should again examine how changes in the five variables affect language choice with a particular emphasis on the effect on form.

Stress should be placed on the natural consequences that the manipulation of audience, purpose, content, vehicle, and situation, alone and in conjunction with each other, has on choice of form and on stylistic choices.

Because of the complex nature of language and the forms it takes, it is sometimes difficult and artificial to isolate the separate aspects of language from the whole or to isolate the effect of one variable from the effects of the others. It seems sufficient, however, for students to understand that these relationships exist and that they exert a powerful influence on the choices made by language users. At the Grade eleven level, students were asked to become aware of this influence and to evaluate the results. At Grade twelve, however, students should be asked to extend this awareness into the variables in order to adjust their effects on the surface level language.*

Students' manipulations of the variables and the adaption of the forms of language should occur in all four language modes (listening, speaking, reading, and writing) and should give students experiences with making adjustments among the variables in both receptive and productive language situations. In addition, a study of the five variables and their effects should take place in response to a wide variety of literature and with a broad range of forms. Students need to become more sophisticated critics both of their own language and of the language of others to gain proficiency in manipulating the five variables in order to create or extend a particular desired effect.

To judge whether students have achieved an appropriate level of proficiency in their use of language and in their ability to adjust their reactions to the language use of others, assessment should occur to some degree in all four of the language modes although the emphasis should match instructional time. The general level of proficiency that students are expected to achieve would enable them to adjust their various language choices according to the five variables as well as be capable of adjusting their response and language in reaction to the form of language that other use in the context of these same five variables.

IMPLICATIONS FOR CHOICE OF MATERIALS

A variety of specific language forms is the first requirement when choosing materials for study at this level. These materials, however, must also be suitable for a comparison and contrast of forms in order that students come to understand the concept of form both as it applies to an individual language communication and to those language forms that share a common structure and design or function. Students cannot be expected to study a representation of every language form that exists; they should be presented with materials in the most common forms, particularly those forms that they might logically be expected to experience and/or use at some time in their lives. A study of form also implies a more complex and abstract level of thinking, and the materials chosen should reflect this as well. Finally, a range of such various influences upon language form as culture, history, philosophy and technology should be reflected. Possible materials for consideration at this level might include the following:

- a variety of drama from various periods (Greek, Shakespearean, Restoration, modern)
- a variety of poetic forms (e.g., elegy, pastoral, sonnet, lyric, epic, dramatic monologue, free verse)
- various letters, articles, reports, essays, etc.
- a variety of short and long prose (psychological, allegorical, science fiction)
- various cinematic forms such as documentary, sit-com, animation, specialized animation, and drama (e.g., McLaren, grassroots, computer)
- a variety of recordings, speeches, panels, debates, interviews, seminars.

Type and Level of Response (as related to level of engagement)

The level of engagement at Grade twelve, application, implies particular levels and types of responses on the part of students. Application implies experiences not only in experimenting with language, reflecting on its use and structure, and judging the effectiveness of the language, but also in adjusting one's own use and response to language use. Application would involve the most sophisticated and objective responses on the part of students and would require the synthesis of competencies and skills gained from previous year's work. Response, as much as possible, should be an adult response. Application would, in addition to those responses required at earlier levels, include such things as multiple classifying, restructuring, abstracting, generalizing, bias identification, decision making, concluding, selecting, hypothesizing, value analysis, value response, affective assimilation, and characterizing. Application means that the students are able to identify and adjust their comprehension and production of language not only to fulfill their own particular needs, but also to fit into the larger, often more critical, social contexts that they will encounter away from the school setting. It also implies that students will gain language control so that they may adjust their responses to adapt to new or previously encountered contexts.

What does this mean to the teacher in asking students to respond to experiences and literature in the classroom?

1. Because the emphasis at Grade twelve is on form, experiences that focus students' attention on the overall form are suggested; these experiences should take into account both the outer rhetorical form of a piece and the internal relationship of the elements to one another within the discourse.

2. Because the level of engagement at Grade twelve is application, students should be asked to respond more objectively than in previous years; short focussed responses often lead students to a clearer understanding of larger rhetorical structures and single adjustments can often aid students in becoming more adept at overall adjustments. It is suggested, therefore, that the teacher begin with short specific responses before moving to longer, more complex responses.

3. Responses should be extended beyond the personal and familiar into responses appropriate to the wider social contexts that students are likely to encounter in the post-secondary experiences. The teacher, however, needs to prepare students adequately for these wider contexts by extending previous, personal contexts toward the broader, more general contexts.

4. The atmosphere in which students respond must encourage honest responses by the students. This means that the teacher's own responses must be honest and that he/she is willing to deal with honest responses from students. Students also need to learn to make language adjustments that allow honest responses in a socially acceptable manner.

5. Because the level of engagement is application, the emphasis should be on the adjustments made in responding to language and language situations. This should include activities that encourage restructuring, abstracting, multiple classifying, decision making, value analysis and the like.

6. Students should be encouraged to respond to all types of materials including their own (e.g., self-editing) and each other's (e.g., peer editing) work and should be encouraged to experiment with a multiplicity of possible adjustments that could make the language or the response to language more workable and meaningful.

7. When an extended response is requested, students should be shown how to divide the task into a number of manageable sub-tasks that reflect the process of intensive response in whatever area (e.g., plays, novels, research paper), and how to manage their time effectively.

8. A balance between extensive and intensive responses should be maintained.

9. The teacher should have specific purposes and objectives in having students respond and should, in most cases, share those with students so that they can gain skill in directing, evaluating, and applying their own learning. A feeling of increasing independence and responsibility for their own learning and response should be developed in students.

10. All students should be encouraged to interact with every learning situation, although their responses need not necessarily be overt.

11. A wide variety of response vehicles/mechanisms should be employed and responses should take place in each of the four language modes.

Small group work broadens opportunities for response and helps students become comfortable in response situations.

The Role of Language Study

In Grade twelve or the application level, language should be studied in terms of the elements that can be manipulated or adjusted to make language as effective as possible. Students should be given opportunities in making adjustments of these elements. Particular emphasis should be placed on the larger rhetorical constituents that make up the shape or form of a piece of discourse. Students should at times, isolate particular elements and study how changing those elements can change the shape or meaning of the form. Particular emphasis should be on studying how adjustments in one of the five context variables (audience, purpose, vehicle, situation, content) can affect the form that language can or will take. Students need to learn to manipulate particular elements in order to adjust the effect the communication can have and how a piece of discourse can be made as effective as possible.

THE TOPICS PRESENTED BELOW ARE EXAMPLES OF POSSIBLE ACTIVITIES: THE TEACHER IS DIRECTED TO THE LANGUAGE STUDY SECTION FOR DEVELOPMENT OF PARTICULAR ACTIVITIES FOR USE WITH A SPECIFIC CLASS.

Language Study and Form

Language use and register:

- * Variations of form as related to language register ("It is I" vs. "It is me")
- * Variations of usage forms as related to:
 - mode (oral versus written)
 - audience (known vs. unknown)
 - purpose (to entertain vs. to impress)
 - vehicle (face-to-face vs. electronic)
 - situation (seminar vs. social gathering)

Sound and Orthographic Conventions

- * Variations in spelling forms (center vs. centre)
- * Effect of affixes on spelling and pronunciation (sign, signature; manage, manageable; apply, application; medicate, medicine; revise, revision)
- * Variation in pronunciation (laboratory, project)
- * Changes in pronunciation dependent on form or use (project as a noun; project as a verb; infer, inference)

- * Patterns of sound (rhyme, onomatopoeia, alliteration)
- * Patterns of rhythm and metre
- * Formats of particular types of discourse (letters, applications, indices)
- * The range of forms available for particular circumstances (telephone vs. teletype vs. letter)
- * Why a person would choose a particular form for particular circumstances.

Words and Word Development

- * Forms and affixes and their meanings
- * Variations in word form dependent on context
- * How the same form of the word can take on different meanings in different contexts.

Grammar and Syntactic Relationships

- * The meaning of particular syntactic forms (subordination, coordination, embeddings, absolutes)
- * The structures of common sentence patterns
- * The forms through which sentences and constituents can be consolidated.

Dialect and Language Change

- * The variations in forms across dialect and geographical areas
- * The variations of forms as the language grows and changes
- * Comparisons of "standard" and "non-standard" forms
- * The relationship between oral and written language
- * The role of redundancy in language.

The Role of Literature

In Grade nine, students explored a wide range of content, vehicles and situations and improved their reading and listening through understanding the shape, structure and characteristics of some basic vehicles. In Grade ten, they developed awareness through selections which were addressed to different purposes and audiences, while they increased their knowledge of still other vehicles and more varied content. In Grade eleven, the emphasis was on the language used in selections: the different stylistic choices authors and speakers made. Again, the range of vehicles and content was increased.

In Grade twelve, students are required to explore the basic concept of Form, as part of the same continuum, while extending their understanding and manipulation of content, situation, vehicle, purpose, audience and style.

Form is the unity or synthesis of structure and style. It is primarily concerned with the organization and control of a particular vehicle; that is, how an experience is artistically shaped by an author or speaker, so that it has meaning for others as well as for the author.

"Form in this sense is meaning: it involves the selection and arrangement, ordering and emphasis without which the raw material of human experience would not be comprehensible."

- - Brooks, Purser, Warren: An Approach to Literature
(Appleton, Century, Crofts, 1965)

Responding

Throughout the program, an attempt has been made to see literary study as existing principally in the interaction between the reader and the text. In Grade nine, students were encouraged to respond personally, in their own terms. In Grade ten the program emphasized an awareness of the author's treatment of content in relation to purpose and audience and it encouraged young readers to distance themselves somewhat in their responses. In Grade eleven, the program assumed that they had the maturity and objectivity to listen and read critically and respond with discrimination of a kind which would allow them to accept an author's individuality of style and cope with the unexpected or unusual in language.

In Grade twelve, a balance in response is struck. Students are expected to respond, in speaking and writing, to a selection in its entirety with an appreciation of the author/speaker's individuality of style and other differences and with an understanding of and regard for the conventions of form. It is through this balanced response that the student will grasp the human significance of literature and realize how the stuff of human experience is made available for the enjoyment of all in a unique way through form. It is hoped that gradually students will learn to respond with appreciation and understanding both to those qualities of the author/speaker which are

personal, creative, and effective, and to those principles of the craft of communication which are universal, consistent, and rational, and which govern the form.

Form, then, is the arrangement of various elements in a selection (the ideas, symbols, motifs, characters, setting, style, and the like) to give an overall effect. It is the unity or total principle of organization that affects every aspect of a selection. A piece of literature has achieved form when all its elements are functionally unified, when each part contributes to the intended effect. "A piece of literature exists in its form." (Brooks et al.).

In Grade twelve, students will apply the concept of form at three levels.

The first level is a review of form whether oral or written, applied to various literary genres and constructs: prose, poetry, drama, film. Within each genre are various types: in prose (e.g., articles, editorials, essays, short stories, novels, fables, parables); in poetry (e.g., ballads, lyrics, dramatic monologues, elegies, epics); in drama (e.g., tragedies, comedies, melodramas, burlesques, history, miracle, morality plays); in film (e.g., documentaries, romances, comedies, westerns). This review should extend to other specific types of oral and electronic communication according to interest or need (e.g., debate, public speeches, radio scripts, video-taped presentations).

While the various types and genres have much in common, they also have distinguishing characteristics. They use conventions and techniques (e.g., narration, description, exposition, persuasion), that are sometimes similar and sometimes different. One of the purposes of the year's work is to extend this knowledge about the use of conventions and techniques in literature and communication and apply it to the evaluation of selections dealt with in class.

The second level is a consideration of how an author/speaker controls his medium; how the author/speaker uses a particular form in a unique way; how author/speaker achieves a unity of style and structure. Much of the pleasure obtained from a selection comes from comparing and recognizing its relationships to other selections similar in theme or in form: thus, as students increase their understanding of conventions and techniques used by mature writers, they will come to see the individual selections they listen to, view, or read as examples of distinctive genre and as unique works of art.

At a third level, the exploration in Grade twelve should help the student to see a selection as a product of its time, influenced in form by the social, philosophical, religious, technological, and artistic ideas of the day. A narrow historical approach is not intended. Students should savour some of the ideas of the time. When necessary, such concepts as classicism, romanticism, realism, naturalism, impressionism, surrealism, may help students understand different views of reality and how these views affected the patterning of experience in the use of certain forms, conventions, and techniques.

In the main, in responding to a selection students will recognize that the whole is greater than the parts and be able to:

Apply meaningful criteria to a wide range of selections from: prose, poetry, drama, oral and written and electronic communication media.

Respond in a balanced and informed manner to a selection by treating it as a whole, so that its full meaning is clarified by an appreciation of the author/speaker's treatment of the content (style) and by an understanding of the form he/she has chosen.

To accomplish these purposes, students should be able to formulate an appreciation, evaluation, or interpretation of the total meaning of a selection, in a manner which:

- a. shows an understanding of its kind, nature, and relation to similar works (e.g., style, vehicle, genre, situation), and a grasp of its meaning; what the selection is about, e.g., content, ideas, theme, character, plot, setting, its essential parts and how they are connected (structure);
- b. gives an appraisal of the author/speaker's special treatment of his material (purpose, attitude to audience, point of view, stance or voice) and of the language used (Style: word choice, diction, syntax, imagery, texture, rhyme and rhythm); and
- c. demonstrates how any or all of these factors contribute, in a significant manner, to the unity of the selection and its total impact or effect on the listener, reader, or viewer.

MAJOR CONCEPT

FORM

The year's work should enable students to:

- generalize about the form, nature, and characteristics of literature selected for class: prose, poetry, drama, film;
- respond in an informed manner to an author/speaker's choice of structure and style;
- move gradually to an appreciation of the unity of form within a selection; that is, the extent to which there is a logical relationship of part to part within the whole: the extent to which all the parts (structure, style, and the other variables) contribute to the final form of the selection and to the effect or impact of the total selection on the reader or audience.

- (A) Prose as non-fiction (e.g., reports, reviews, articles, essays, editorials, letters, polemic writing, political statements, feature journalism, research or term papers, documentaries, diaries,

biographies).

By examining selected examples, students will be able to identify and assimilate such common characteristics and purposes of non-fictional prose as:

- its pervasive use in society
- its adaptability to a wide range of forms according to situation, purpose, subject matter, and audience
- its use in reporting and recording
- its emphasis on ideas and facts rather than feelings
- its discursive or logical, rather than narrative, nature.

As students examine different kinds of non-fictional prose, they should come to see form not only as structure, but also as an organic quality within a selection itself. A concept of form should emerge which emphasizes the unity or interrelation of ideas, purpose, structure, situation, and style within a well-written selection and its overall effect or impact on the reader or audience.

As far as possible the composing students do in speaking and writing should be integrated with what they learn about the specific characteristics, criteria, and techniques of each form selected for discussion so that they will learn not only to recognize the qualities that unify style and structure in the works they study, but also to apply these criteria and techniques to their own work.

Moreover, as students study different forms, they should recognize how authors reconcile thought and feeling according to the style and structure of the age. Selections used should include examples from other periods of literature. It is equally important that while these selections embrace a wide range of topics, they should illustrate the distinctive texture or flavour of the forms chosen.

To develop this concept of form as organic unity, students should be encouraged to work in groups, and apply the principles of effective communication to a number of selections, using different vehicles (see Listening, Speaking, Reading, Writing, Language Sections). Each selection should be evaluated according to the manner in which its elements have been combined. By comparing different selections of similar intent, purpose, or theme for their overall effect and impact and by evaluating the different choices made in sequencing ideas, using language, and relating to audiences, students will be alerted to the demands of different vehicles and forms. For example, when they compare and evaluate a situational comedy, a cartoon, and a literary parody, they may see how the specific elements in each selection are unified to influence opinion and obtain impact by lampooning excess. Similarly, by comparing a debate, a political speech, a persuasive essay, and a documentary film, they will see how a preferred opinion is established and supported. They will, also, learn the specific techniques used in each form to unify the elements. Group evaluations should be applied to a number of effective or well-written forms: articles, essays, letters, reports, reviews, advertisements, films, commentaries, and documentaries.

(B) Prose as Fiction (e.g., short stories, novels, novelettes, tales, parables, fictionalized biographies, feature films, television series)

From their reading/viewing, students should be able to:

Apply a knowledge of the characteristics of fiction to a selection; and

Recognize the organizational principle (point of view, vision of life, character, action, setting, image or symbol) which makes the selection an organic whole to which the parts (the variables of content, vehicle, style) are related;

See the relationship of a selection to other works of fiction similar in form and/or theme;

Understand the effect of historical, philosophical, and cultural influences on the form of the selection.

When selecting fiction for class use, teachers are asked to make choices which embody the characteristics listed below, particularly by choosing works which show unity of form.

1. Characteristics of Fiction

- its unified and complete form
- its imaginative and narrative nature
- the importance of conflict
- its intrinsic logic
- its interpretive power (it makes the reader reflect)
- its power to provide an emotional experience

2. Relating to Other Works

The appreciation of form is enhanced as students expand the range of their experiences with fiction. Students should be encouraged to work in groups and discuss similar works of the same genre as well as works of different genres that deal with similar content, style, setting, view of life, or period. They should be able to apply flexible classifications according to theme, style, region, period, genre or form. Classification by form or kind is not an end in itself but a useful tool or technique which enables a person to determine some of his/her expectations of a work.

From their observations, discussions and writing, students should be able to generalize about differences in form of the short story, novelette, novel or film, for example. They will learn to distinguish an historical novel from a biography, a science fiction film from a romance. They will evaluate the role of suspense and terror in a modern detective novel and in a Gothic novel; understand the conventions of setting and myth in a Western novel and the more authentic use of these elements in a regional one.

3.

Influences

In exploring a fictional work in grade twelve, students should be guided to appreciate it as a product of a particular time and place but also to recognize in it elements of universal appeal.

As a product of its time, the selection will reflect some of the philosophical, and social influences of the day in such things as the characters, setting, action, forms, and in the author's view of life. A knowledge of these influences and ideas will enhance the study and enjoyment of the work and should inform the student's own response.

The quality of universality, on the other hand, arises from the ability of the work to speak to all times and embody experiences and emotions shared by all humanity.

Often this quality lies in the manner in which the author either communicates universal feelings and emotions through the use of vivid and concrete descriptions of places, objects, characters, events, and situations, or awakens emotional responses and provides perceptions of life and values, through a unique patterning of images, symbols, myths, motifs, and archetypes.

Students should be assisted in discussion in seeing how these patterns and symbols often provide the organizing principles which unify works of fiction.

(C)

Poetry (e.g., songs, lyrics, graffetti, ballads, narrative poems, epics, dramatic monologues, poetic drama, free verse, pastorals, odes, mock epics, elegies)

During the year, students should be encouraged to listen to, write, read, and discuss a variety of poems. Their responses to poems should reveal an understanding of the nature, characteristics, and form of the poems selected for reading, their relationship of the selections to similar works, and an appreciation of the manner in which the author has shaped an experience by unifying thought and expression.

Characteristics of Poetry

- the selectivity and arrangement of ideas, words, images, and sounds,
- the concentration of the language used: language used for maximum effect,
- the use of figurative language: connotation, emotional colouring, careful attention to the quality of words (sound, colour, action),
- the intensity of imagination, feelings, and emotion,
- imagery: the juxtaposing of ideas, images, symbols,
- the use of measured rhythm,
- the texture: compactness of thought, rhythm; order and arrangement.

Unit of Form

In their responses, students should comment on the unity of a poem: the manner in which all elements contribute to the whole experience. Because of the compactness of thought and expression in a poem, this unity is often apparent in its form or in some central image or symbol which the author has chosen as the organizing principle of the poem. The student's response should evaluate the role played by arrangement, point of view, concrete imagery, rhythm and the careful use of language in contributing to the total effect of the poem.

Relationship to Other Works

The use of group discussion will enable the class to examine a variety of poems. Broad classifications of the main poetic types will emerge (e.g., narrative or epic, dramatic or lyric). Attention to the characteristics of individual poems will enable students to generalize about poems according to their theme, form, mood, or purpose (e.g., ballad, sonnet, elegy, free verse, ode, epic, dramatic monologue, satiric, didactic, pastoral).

Influences

Poetry is especially suitable for an examination of the various social, philosophical, and linguistic influences on literature. This examination, however, should not lead to a sterile study of background information but rather help to enliven the reading of the text of the poem itself, through an exploration of these influences on the poet's point of view and choice of diction, imagery, allusions and form.

(D)

Drama, Film Scripts and Scenarios

The importance of classroom drama (e.g., improvisations, role-play, reader's theatre) is emphasized throughout the K-XII program as a means of responding to literature and of encouraging the use of language in a variety of situations (see sections on Listening and Speaking). This practice remains an important part of Grade twelve work. From their experiencing (e.g., reading, acting out, discussing, visualizing) of scripts for stage, radio, television, or film students should extend their knowledge of the dramatic mode and come to appreciate the special characteristics and techniques of drama as a distinctive and effective vehicle for the playwright to shape an experience which has intensity and meaning for a live audience.

Characteristics

- drama has the power of immediacy
- the basis of drama is conflict: it depicts a struggle vividly and with suspense
- drama has a special need for compression and unity, because of the limitations of time, place, and a live audience

- descriptions, thoughts, feelings, and comments are only implied through events and what the characters say and do; the audience must infer meaning
- the actions of the characters in the drama must be motivated
- drama uses setting, props, music, and other effects to create and sustain an atmosphere of reality
- the script provides stage directions

Relating to Other Works

Work in the Grade twelve program should enable students to see drama (the art of speech and movement) as a further example of language used creatively to communicate meaning and emotion. By comparing the use and development of action, character, and theme in a playscript with that of other plays, films, novels, and short stories of similar theme or situation, students should be able to recognize and explore the interplay of elements similar to those found in fictional prose and narrative poetry and evaluate the contribution of elements to the form of the play through its exposition or rising action, complication, climax and denouement.

Influences

The exploration of drama should allow students to consider such historical influences on the dramatic form as the different conceptions of tragedy and comedy found in Greek, Shakespearean, Restoration, and Modern drama and such types of drama as melodrama, farce, burlesque, and fantasy.

The Interrelationship Between Form and the Variables In Prose, Poetry, and Drama

Form refers to the total structural integration of the elements within a selection, its final shaping, its unity, coherence and emphasis.

As students explore prose, poetry, and drama in class, they will learn to appreciate that the effectiveness of form is determined by the author/speaker's control of a number of variables (content, vehicle, situation, purpose, audience, and style). They will learn to evaluate the influence of each on each within the whole.

It is hoped that students will come to appreciate the concept of form not as an external pattern imposed on the work but as the result and unity of a complex structure of meanings within the work itself.

Some suggestions on exploring the relationships between Form and the Variables:

1. CONTENT

Topic/Subject

The extent to which the nature of the topic has determined the choice of form.

- identification of an organizing principles or structure
- departures from the overall structure
- the use of factual material and its relevance
- digressions from factual statements (opinions, anecdotes, illustrations)
- the use of transitions involving summary, comment, interest, relief.

Plot (Action, Storyline)

- identification of the main problem, emotion, action, or character that provides a focus for the selection
- the manner in which this focus is maintained
- the structure or arrangement of focal or significant scenes, episodes, moods
- sub-plots; their significance to and integration with the main plot
- the unity of movement in place and time (chronological, historical or aesthetic) within the plot
- the "inevitability" of the ending: the ending provides a sense of unity to the work
- the ending as a resolution of the conflict: the concept of "epiphany" or discovery, providing a new insight into the problem.

Character

- the chief character(s) as a unifying force in the selection
- relationship of characters to events: cause and effect
- the elements of change (conflict, motivation, point of view) in characters
- the extent to which characters reflect the author's opinion or period
- the plausibility of the characters

Setting

- the role of a setting in unifying the work.
- the role of the setting in inviting action, influencing characters, providing background
- the help the setting provides the reader/viewer/listener to transfer from the present to another sense of reality
- extent of agreement between the physical setting (people, time, place) and moral or intellectual aspects of the work.

Theme

- the theme as a unifying factor in the selection
- the manner in which the theme is stated: directly or by inference
- the theme as a significant expression of human experience.

2. SITUATION

- the extent to which choice of form is governed by the period and occasion
- the extent to which treatment of topic, theme, characters is coloured by author's personality, background, race, sex, and training.

3. VEHICLE

- the choice of vehicle as influenced by period, topic, purpose, audience, and situation
- the effectiveness of the vehicle chosen
- the effectiveness of the form of vehicle used in the selection
- the author/speaker's control of structure and style.

4. PURPOSE

- compatibility of purpose and choice of form,
 - e.g., to entertain (e.g., situation comedy, parody, burlesque, essay, novel)
 - to amend (e.g., satire, allegory, fable, parable)
 - to instruct (e.g., tragedy, thesis, essay)
 - to inform (e.g., article, documentary, biography, epic)
 - to celebrate (e.g., lyric, ode, proclamation)
- the effectiveness of the selection in achieving its purpose ("form follows function")
- the relationship of the parts to the main purpose
- the use of the parts for subordinate purposes (stimulation, suspense, information, relief)
- the consistency of author's point of view.

5. AUDIENCE

- the probable audience: attitudes and expectations
- author's attitude toward audience as revealed in selection
- the author's point of view and choice of form
- the arrangement of content to influence audience

6. STYLE

Students are required to evaluate effective use of techniques and devices rather than memorize terms.

Diction

- the apt selection and consistency of word choice: appropriateness to content and situation; use of clear specific language; use of technical terms; archaic words and latinized structures; "conceits" of the age; allusions
- appropriateness to purpose and audience: levels of diction:
 - formal, informal, colloquial, slang; rhetorical devices - epigrams, parallelism, antitheses, rhetorical questions, apostrophe, anti-climax
- recognition of ambiguities: tautology, spoonerisms, malapropisms
- connotation.

Syntax

The variety of sentence structures used: parallelism, balanced sentences, repetition, inversions, transferred epithets, ellipses.

Tone

A consideration of the author's tone as a major contribution to the unity of the selection.

- how he reveals his attitude to topic and audience; the interplay of content, feelings, purpose, and language which comprise the total meaning of the selection.

Imagery

- the role central images, symbols, archetypes (characters) play in a selection

- the use of figurative language based on:

- i) association: similes, metaphors, metonymy, synecdoche
- ii) opposites: paradox, oxymoron, irony, sarcasm
- iii) distortion: hyperbole, understatement, euphemism

Texture

- a consideration of the sound patterns, cadences, rhythmic patterns, or metre, as well as the images and meanings suggested by connotation of words.

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Two Samples Sequences of Activities

These sample sequences of activities for grade twelve classrooms are designed to accommodate the level of engagement (application) and the instructional focus (form) suggested for the grade level.

Placement in the vertical columns suggests the order in which the activities proceed, although the items have also been numbered to clarify the flow of the sequence. Alternative strategies have not been identified, but instructors will find many points in either sequence where alternative activities and strategies could be implemented.

The left hand columns indicate the cognitive and affective goals that underlie the activity being suggested in the right hand columns. Evaluation procedures, not indicated because of space limitations, should reflect those cognitive and affective goals and should be an on-going process.

A number of opportunities are suggested for student self-evaluation and for peer evaluation of work, in addition to the usual teacher evaluation of work. Whatever the source of the evaluation in the sequence, it should reflect both the weight assigned to the instruction and the length of time allowed for the undertaking.

This is a sequence of activities, and as such, no unit divisions are suggested. The amount of time spent on each activity in the sequence will be influenced by a number of factors, including availability of materials and teacher expertise in the area. Although presented as a sequence, the activities suggested in it may well be going on simultaneously with other activities, or indeed with other portions of the sequence which can overlap.

The value of sequencing lies mainly in the sense of direction and progress gained by the students. Taking the longer view also enables the instructor to keep a record of what skills, genres, and materials are being covered. Flexibility is nevertheless a key ingredient in any successful sequence. Within the framework of the sequence, the instructor must be ready to take advantage of opportunities for enrichment which may arise during the course of studies.

THESE ACTIVITIES AND SEQUENCES ARE MEANT AS SUGGESTIONS ONLY. THEY SHOULD NEVER BE USED IN A CLASSROOM WITHOUT BEING ADAPTED TO THE NEEDS AND INTERESTS OF THE STUDENTS, WHO CHANGE EVERY YEAR. THE SAMPLES SHOW HOW ACTIVITIES AND MATERIALS CAN BE INTEGRATED INTO A LEARNING CONTINUUM.

GRADE XII SAMPLE SEQUENCE

LISTENING	3. View film "Grapes of Wrath"				
	4. In groups discuss the problems faced by the workers in the film, plus any solutions suggested		6. Each students interview a member of the community about his/her job (e.g., duties, satisfaction, problems) Report to class		9. View and discuss movies such as "Norma Rae", "9 to 5", "Coal Miners Daughter" and "Charlie Chaplin"
SPEAKING		5. Individuals report on the attitudes to work in a Canadian novel which they had read, e.g., <u>Why Shoot the Teacher</u> <u>Waste Heritage</u> <u>Under the Ribs of Death</u> <u>As for Me and My House</u> <u>Grain</u> <u>Wild Geese</u>			
	1. Read selections from 19th century, e.g., Dickens, which focus on the work place		7. Collect and in small groups discuss newspapers/magazine articles, t.v. documentaries related to work (unemployment, strikes, discrimination, automation, harassment, compulsory retirement)		8. Discuss a number of poems/songs focusing on work, i.e., Purdy, Acorn, Bowering
READING		2. Research changes in the law from 1850 to the present regarding work (e.g., Reform Bills, slavery, child labour)			
WRITING					
COGNITIVE	main ideas, themes	form of a law main idea	theme comparison	compare/contrast form of interview form of article, documentary	
AFFECTIVE	attitudes to work	understanding of past working conditions	group dynamics	role of worker in the world understanding different types of work	

95.25

AFFECTIVE	LISTENING			13. Groups discuss common elements of style and form of these ads	18. Listen to a guest address by a personnel manager
	SPEAKING				19. Groups discuss "the job interview". Include preparation, grooming, body language, etc.
	READING	10. Each group prepare and write a report on an aspect of changing approaches/attitudes to work from the mid 1800's to the present	12. Collect "help wanted" ads and "career opportunity" ads	15. Read a short biography of someone you admire	17. Apply to one of the "help wanted" ads
	WRITING		11. Make a list in your journal of "things I like to do" and "things I dislike doing"	14. Write in your journal on "an ideal job or career would have . . ."	16. Study the form of and write a resume
	COG.	generalizing classifying sequencing historical perspective	form of job advertising	generalizing	form of resume form of letter of application

95.26

LISTENING	24. Groups discuss differences between work and recreation		
SPEAKING			
READING	21. Read sample forms used to provide references from different areas such as nursing, faculty of education	25. Read a novel like <u>Brave New World</u>	
WRITING	20. Groups write and present a short skit on "a good interview" or "a poor interview"	22. Write in your journal on yourself as a recreationalist	26. Groups write and prepare a skit on "a working day in the year 2032"
COGNITIVE	compare/contrast generalizing		predicting generalizing
AFFECTIVE	self evaluation	attitudes to work and recreation	

95.27

GRADE XII SAMPLE SEQUENCE (2)

LISTENING	2. Discuss the concept of freedom. Use guide questions and work in small groups, i.e., flower children, religious cults, women's liberation, totalitarian powers.				
SPEAKING	3. Bring basic points of discussion and free writing to class discussion. Decide upon four or five major forms of freedom for use for more in-depth work		5. Obtain a number of people to obtain their views of freedom. Bring your findings back to class (interview procedure may be inserted here)		
READING	4. In groups, research man's perception of freedom through the ages. Centre the research around the chosen four or five forms of freedom. The reports will be presented in seminar form (review note taking if necessary). Introduce seminars		6. Read a work of fiction, biography, or autobiography concerned with some type of freedom, e.g., physical, ideological, spiritual - (groups of three to five - depending on how many students chose each book). Analyze the author's presentation of freedom. Was the form used effective? Would the material have been presented more effectively in another form? (Try it and see.) Did the time period influence the choice of form? Prepare a report to be presented to class		
WRITING	1. Free writing - 15 minutes. Write down any thought that you might have on any form of freedom - "free to be me", reality of man being free, freedom of choice				
COGNITIVE	association, recall concept relating awareness	synthesizing association comparison	selection, identification evaluating cause/effect sequencing analysis	evaluating, summarizing-- selection, awareness	evaluate, analyze comparison recognition
AFFECTIVE	personal attending feeling awareness	social participation	group dynamics	valuing assimilation group dynamics	social attending assimilation

95.28

LISTENING	9. Discuss in class current issues involving personal freedom, freedom of choice, e.g., abortion, euthanasia, addiction, fashions, consumerism, social mores (In actual time sequence, these two activities might be going on immediately after 3)	11. In small groups, discuss practices like brain washing, emotional blackmail, political terrorism, predestination, fate	7. Regroup - have one member of each group become a member of a new group. Present the report of your previous group. Compare and contrast aspects of freedom and the forms the authors chose. Hand in your present group's evaluation of the correlation of form to content, purpose, etc.
		12. Skits and trials might be video taped or dramatized	13. Interview the principal regarding freedom and rules and regulations in the school. Also interview the local police and clergy. Also discuss the paradox that in restrictions there is freedom
SPEAKING			8. Collect grafetti, cartoons, pictures, articles dealing with a variety of types of freedoms. Bring your findings to class for discussion. Analyze the appropriateness of the form to the situation, content, and audience
READING	10. Students with a particular interest in a topic growing out of class discussion might do some in-depth work on the topic, e.g., censorship, predestination, test tube life, religious cults, women's liberation. The material might be presented in different forms: reports, debates, skits - mock or recreation of trials (in-depth work might involve interviews)		14. Look up the constitutions of various countries. What freedoms are guaranteed? Also look up some of the philosophical, religious statements on freedom, e.g., the Bible, Talmud, Toran
WRITING			
COG.	analysis awareness bias identification decision-making	categorizing, predicting outcomes generalizing, concept relating bias identification	evaluating association
			contrast, comparison generalization recognition
AFFECT	social participation personal attending value organization	valuing	feeling awareness value analysis
		social attending characterizing	

95.29

LISTENING	In small groups: 17. Listen to a) speeches e.g., Churchill, Roosevelt, Hitler, Trudeau on freedom b) poems and songs, both past and present that suggest man's search and longing for freedom, and c) poems steeped in patriotism 22. In larger groups using docudramas, newspapers magazines, investigate the freedom of minority groups e.g., racial, religious, aged, handicapped, economic and social class, in Canada and Manitoba today. Debate: society/government should feel no responsibility or obligation to these groups or write a position paper				
SPEAKING	15. In pairs - interview people/organizations involved with various types of freedom, e.g., refugees, political scientists, local politicians, labor leaders, editors of local publications*, Human Rights Commission 23. In class, discuss the meaning of freedom of the individual. Each student should participate in servant/master activities for a day. Analyze your reactions and emotions when you were playing each role				
READING	18. Read essays, letters on the same subject as above. Compare and contrast the effectiveness of the form. Analyze the relationship between content, form, time period 21. Look up background information on struggles for freedom, e.g., Puritans, Jews, Americans, Russians, Hungarians, Chilean, Indo-Chinese, Africans. Analyze for common factors. Prepare chart or graph illustrating factors 25. Read short stories, plays, novels, poems on the theme of the freedom of the individual in relation to government control, biological environmental control, mechanistic control				
WRITING	16. In small groups - write letters to people and organizations involved with various types of freedoms, e.g., political scientists, local politicians, labor leaders, editors of local publications, Amnesty International*, College of Physicians and Surgeons 20. Write a feature article or an editorial on an aspect that interests you or disturbs you. 24. Free writing - react to the role as slaves/react to the role of master. Which emotions seem more prevalent?				
COG.	sequencing, conceptualizing bias identification concluding	comparison contrast	analyze evaluate conclude predict	categorization identification restructuring analysis	evaluating selecting, identifying predicting
AFF.	characterizing, feeling awareness social attending	characterizing	valuing awareness		value analysis feeling awareness social attending social participation social attending

*In turn, each of these might lead to special projects, workshops, or sub-units e.g., political scientists, local politicians and the official secrets act, diplomatic immunity, conflict of interest; labor leaders, strikes

LISTENING		27. Seminar presentations - the final paper will be handed in for evaluation. Revisions may be made in light of presentation	
SPEAKING		28. In groups, and later in class, determine what constitutes free- dom - has the concept remained constant? (Guide questions would help.) e.g., Is freedom an illu- sion? Is there freedom in restric- tions? Is form freeing?	* Workshops a) change the form of one of the works read or seen e.g., make a videodrama of a novel make novel of a film
READING		* choose one idea concerning freedom and present it to the class in the form best suited to content, purpose situation, audience	b) write a play to be videotaped or per- formed c) write a diary account of a search for free- dom d) create a collage de- picting freedom
WRITING	26. Prepare your seminars for presentation		
COG.	evaluating selecting	analysis, classifying awareness, applying classification	
AFFECTIVE	assimilating	social participation, group dynamics group dynamics willingness to participate	

95.31

GRADE 12 ELECTIVEEnglish: Transactional

As explained previously, the aim of the "core" Grade twelve was to develop the student's ability to apply their accumulated language experience to the wide range of forms that language takes. Upon completion of "core," students should be able to apply in a general way, both their awareness of the interrelationships of the five context variables and their evaluation of the effectiveness of style to the final product.

The aim of the "electives" is to provide students with an opportunity to apply these skills in a more specific, specialized manner to a somewhat narrower range of forms. That is, students will be expected to apply their full range of cognitive, affective, social, and linguistic skills but will do so at a higher level of specialization. This specialization is to be accomplished by focussing on a more limited set of communication purposes, and on those forms through which these purposes may best be achieved.

"English: Transactional" emphasizes those forms and purposes of communication which relate to getting things done. These communications tend to be structured and direct, and are addressed to the practical, professional, or intellectual concerns of the audience. This should not, however, result in a loss of the personal or humanistic quality of the communication. This elective, therefore should challenge the student to present (speaking, writing) information in a clear, concise and explicit form and to process (listening, viewing, reading) information critically and efficiently.

The course affords an opportunity for students to examine the communicative skills of others, and to apply their own skills more precisely. As Britton and many others have pointed out, the way to develop awareness of structures and the ability to produce them is to concentrate on meaning. The concept of form, therefore, must be developed in the context of meaning. It is only through dealing with significant and interesting ideas that the analysis of expression becomes a useful and pleasurable activity.

Transactional language:

This is language to get things done: to inform people...to advise or persuade or instruct people. Thus the transactional is used for example to record facts, exchange opinions, explain and explore ideas, construct theories; to transact business, conduct campaigns, change public opinion (James Britton et al (1975), p. 88.)

LEVEL OF ENGAGEMENT: APPLICATION

As with "core" Grade twelve, the level of engagement for "English: Transactional" is application. The application here, however, should be more specialized and precise. A reduction in the number of communication forms and purposes considered should lead to a specialized application of skills.

It is assumed that students opting for "English: Transactional" will have already achieved a fairly high level of expertise in applying their language and thinking skills to a range of communication contexts. Students should now become more adept at predicting the requirements of the communication context--eg., controlling the communication variable in anticipation of audience reaction and choosing an appropriate form of presentation. At the same time, students should sharpen the efficiency and accuracy of their receptive skills so that they become more critical and appreciative listeners and readers. In particular, they should become more aware of any unstated message or purpose.

The intent, then, is to move students beyond the generalized application of "core" to a more specialized level of application demanding a more conscious awareness of all aspects of communication. Students, therefore, must have experiences with adapting their own presentations in response to real audiences--eg. self, peers, teacher, others. It is in this way that individuals truly gain power over language.

INSTRUCTIONAL EMPHASIS: FORM

The instructional emphasis on form established for "core" is continued into the elective "English: Transactional". The emphasis shifts, however, to a more precise study of form as a means to achieving a particular kind of communicative purpose with a clearly defined, but frequently unfamiliar audience. The emphasis on form, then, becomes a study of how language is controlled for particular purposes and how the choice of form will initiate certain audience expectations. Students should come to see form as both generic and unique--eg., all documentaries have a number of characteristics in common, but each documentary also has its own unique form. Control, in this sense, leads to confident and flexible application of language skills.

"English: Transactional" places emphasis on the forms most commonly associated with the world of work, education, research, journalism, consumerism, social interaction; that is, those communications which enable society to function. Care must be taken, however, not to focus on too narrow a range. Good transactional writing, speaking, and filming may also have literary merit, as many literary forms serve a transactional purpose.

The following instructional outline is an attempt to identify the major skills and forms applicable to the collecting, selecting, organizing, and presenting of information. The sequence roughly parallels the steps involved in transactional communication whether it be oral, written, or visual. It is assumed that students will be involved in a variety of activities in which they apply both receptive and productive skills. While one major presentation is considered a course requirement, growth will be

facilitated best through a sequence of shorter, focused activities-e.g., writing letters for information, conducting interviews, preparing advertisements, critiquing films, conducting library/computer searches, preparing charts, graphs, tables and transparencies, comparing written, oral and visual presentations, brainstorming and prioritizing, editing.

The following is not a program of study, but instead an overview of the process involved in transaction communication. Any classroom activity will necessarily involve many of these steps, but a teacher may wish to highlight one or more at any stage. The activities in which the skills are exercised will generally involve increasing complexity as the course progresses. The list is neither exclusive, prescriptive, nor exhaustive, and the suggested activities apply to both productive and receptive modes.

THINKING SKILLS

analyzing
predicting
generalizing
classifying

hypothesizing
selecting

THINKING SKILLS

predicting
sequencing
classifying
selecting

LANGUAGE-RELATED ACTIVITIES

Although many of the terms in this column may appear to be print-oriented, they are intended to apply to all discourse and media.

IDENTIFYING

identifying the task and its requirements
defining purpose and audience
defining terms
recognizing key words and descriptors
determining main ideas
making associations
choosing vehicle brainstorming discussing

ACCESSING

LANGUAGE-RELATED ACTIVITIES

choosing sources of information:
primary:

- direct observation
- empirical evidence
- original documents
- polls, surveys, interviews
- questionnaires
- letters, notes

secondary:

- almanacs
- yearbooks
- atlases

THINKING SKILLS

Accessing (Continued)

LANGUAGE-RELATED ACTIVITIES

- dictionaries
- handbooks
- documents
- periodical indexes
- bibliographies
- interlibrary exchange
- e.g. electronic, film, tape
- articles
- studies
- monographs
- periodicals
- encyclopedias
- catalogues
- abstracting services
- vertical files
- morgues
- data banks
- microfilm
- microfiche
- information retrieval services

decoding:

- format
- symbols
- vocabulary
- instructions

monitoring:

- skimming
- scanning
- intense analysis

SCREENING

identifying
selecting
decision-making

priorizing
scanning
skimming
identifying ideas

RECORDING

summarizing
generalizing
sequencing
classifying
evaluating

note-taking
abstracting
highlighting
outlining
paraphrasing

THINKING SKILLS

Thinking skills vary according to material and purpose but involve some aspect of:

- synthesizing
- applying
- sequencing

LANGUAGE-RELATED ACTIVITIESSHAPING

choosing patterns
 sorting
 outlining
 limiting and expanding
 composing (word processing)

RE-SHAPING

decision-making
 restructuring
 evaluating

revising
 editing e.g., word processing

PRESENTING

predicting
 selecting
 decision-making
 summarizing

choosing form: selecting

- critique
- brief
- review
- treatise
- speech
- proposal
- broadcast
- film
- computer program
- report
- editorial
- article
- dissertation
- seminar
- demonstration
- multi-media presentation
- television

designing layout (format)

illustrating:

- tables
- graphs
- charts
- slides
- overheads
- film clip
- tape
- models
- documenting
- proofing

POST-PRESENTATION

analysis
concluding
restructuring
comparison/contrast
decision-making

receiving
reaccing
responding e.g., questioning
and clarifying

INTEGRATION OF THE VARIABLES

The concept of form represents the result or product of the integration of the context variables and style. In this elective, then, emphasis is placed on how the five contextual variables (audience, purpose, content, vehicle, situation) and style operate and interact to determine form. Because this elective, deals with forms common to the transactional use of language, those variables that play a significant role in determining these forms should be stressed. Students will concentrate, thus, on manipulating specific purposes, e.g., to hypothesize, to record fact and opinion, to persuade, and on evaluating the effect of purpose on vehicle and style, and ultimately on form. Students will also pay special attention to audience which, by definition in the transactional use of language, is of immediate concern. They should become aware that they will often be addressing not only a primary audience but also a secondary and perhaps tertiary audience. They should appreciate the manner in which an audience will come to each unique application of a form with a set of general expectations regarding that form. They should become adept at adjusting the context variables in anticipation of that audience reaction. Specific study should also be made of those vehicles that are distinctive in this use of language such as graphics and abstracts.

Understanding how the context variables interact and how to manipulate and control them successfully will be facilitated by a focus on the process involved in comprehending and developing forms. At each stage of the process (identifying, accessing, screening, recording, shaping, re-shaping, presenting, and post-presentation), both the context variables and the relationships between them are emphasized. At the identifying stage, for example, emphasis is on purpose, audience, and vehicle and on how they affect each other, whereas at the shaping stage greater attention is placed on the effect of stylistic choices on audience, purpose, and forms.

As in the core program, students' manipulation of the context variables and style, and their application of the forms of language should occur in all four language modes (listening, speaking, reading, writing). Study of the context variables and their effects should take place in response to a wide variety of literature, although in this elective much of that literature will be non-fictional, contemporary and directed; and instead of working with a range of forms, students should work with the more subtle differences within the forms specific to this elective. Such specificity should allow for a more mature and sophisticated understanding of the integration of the context variables and their effect on style and forms.

IMPLICATIONS FOR SELECTION OF MATERIALS

Selection of forms common to transactional communication is the first requirement. The materials tend to be - but are not exclusively - nonfictional, contemporary, and directed. Among the many possibilities are:

1. Material gathered in school and in the community through conversations, interviews, meeting, and public forums.
2. Collections of material/literature that facilitate comparing the ways in which forms have been applied in different periods and for different audiences/purposes: reports (construction of early Roman aqueducts; construction of the St. Vital bridge), letters of complaint (S. Johnson, M. Twain, S. Leacock), descriptions (G. Galileo, I. Newton, A. Einstein, R. Carson).
3. Media presentations (TV, film, and radio): documentaries, docudramas, newscasts, and newsmagazines.
4. Extended forms: biographies (Magus of the North), essays (Walden/Walden II), satires and allegories (Animal Farm), sociological novels (1984, Brave New World), social commentary (Gutenberg Galaxy, Third Wave), popularized research/theory (Karl Sagan's Cosmos), critical analysis.
5. Collections of primary sources to trace a development in government, business, or industry.
6. Articles, editorials, and essays in journals, newsmagazines, and newspapers.
7. Government reports - federal (e.g., Statistics Canada reports, Royal Commission reports), provincial, and municipal.
8. Operating instructions that accompany products: mechanism descriptions, process descriptions.
9. Proposals.
10. Practical guides.
11. Contracted agreements.

TYPE AND LEVEL OF RESPONSE

As indicated in "Core" (see Type and Level of Response, Grade Twelve, Core) each student should be encouraged to respond to each piece of literature, topic, situation, presentation, in an honest, personal, but not necessarily "overt" way. This should lead, at times, however, to a desire to share that response with others and so to a more focused, informed response.

The aim of English: Transactional, while continuing to encourage personal and shared response, is to lead students to a more structured, informed response. This is achieved through a closer examination of the process of transactional communication and to the various steps within that process, namely: identifying the task, accessing and recording information, screening or selecting information, shaping and re-shaping the information to support a thesis, presenting the supported thesis in an appropriate form, and revising the presentation in light of audience reaction. That is, students' responses should reflect an increasing ability to recognize the well presented ideas of others, as well as an increasing ability to present and support ideas of their own.

THE ROLE OF LANGUAGE STUDY AND THE ROLE OF LITERATURE

The role of language study, and the role of literature have been outlined in "core". These sections are applicable to English: Transactional with a more specific focus, and an increasing complexity and sophistication of materials.

GRADE 12 ELECTIVEEnglish: Literary

The purpose of the Grade XII core program is to encourage students to explore the flexibility of language by examining a wide range of forms and styles used in all kinds of communication and to apply, in a genuine way, an awareness of the interrelationship of the five contextual variables (content, purpose, audience, vehicle, situation) to the final shaping or structure of a selection; that is, to its form.

Thus all students in the core program will have explored expository articles and essays alongside poems, novels, drama and fiction, together with other forms like film, radio scripts, in order to develop a higher level of literacy, verbal accuracy, and appreciation for literary endeavour in general.

The purpose of the Grade XII Literature Elective is to provide an opportunity for students to refine and apply their skills and proficiencies in a more specific manner to a somewhat more specialized group of forms such as novels, plays, poems, short prose selections and film. This specialized group comprises those literary works more closely associated with literature as the art-form of language.

Although this Elective focuses more directly on those forms whose literary value lies in the artistic use of language, its basic philosophy is the same as that of the overall English Language Arts program. Teachers should understand the integrated nature of the core program along with such concepts as Levels of Engagement and Instructional Emphases describe in the core program. Planning classroom activities for this elective should be based on approaches similar to those suggested elsewhere in the Curriculum Guide.

LEVEL OF ENGAGEMENT: APPLICATION

The student who chooses the Literature Elective will possess a thorough understanding of the five contextual variables and a sophisticated awareness of how they interact with each other at various levels of communication. In the Literature Elective students will be asked to respond to literature, not only in terms of how application of the five variables simultaneously affects language choice, but also in terms of how the successful integration of these has resulted in moving and effective works of literature. They will be asked, also, to respond by applying this knowledge and by producing some of the forms they have studied.

Some materials (i.e.: novels, plays, poems, short prose) should be studied by the entire class to provide a common experience. Students should, however, be allowed to choose how they respond to that common experience. Some may wish to respond in a private, subjective way, while other may wish to share subjective responses, while still others may wish to distance themselves and develop more objective responses which they may then wish to keep private or to share. Those that choose to share their responses may wish to discuss orally, or write transactionally, or experiment artistically. Although students should make these choices for each individual

piece of literature introduced in class, they must on completion of the course have been actively involved in the sharing process, and in the producing of expressive, transactional, and poetic responses. They must, however, be allowed the dignity of occasionally responding in an intensely personal way which they wish to keep private.

Based on the common experience of material explored as a class, students should be grouped according to common interests or needs. A range of materials or of activities could be shared as students intensify an exploration of a particular form, idea, author, period, mode or technique. Through sharing responses to the material studied by the group, to ideas suggested by members of the group, and to artistic material created by the group or by an individual, group members are able to widen and deepen their own responses. The small group allows each individual more time for self expression than a full-class approach and since each group would pursue a different aspect of artistic expression, students would have a greater chance of working with something that interested them.

An important part of this elective is individual work. With the guidance of the teacher, each student should explore in depth some area of interest such as a theme, technique, author, period, region or form. Students might choose to produce an original example of a form such as short story, poem, film, satire, drama; or to do a project based on further study of an interest. Students should be working on this aspect of the elective throughout the year rather than during a single block of time.

In choosing materials for full class study, teachers should consider student interest, but should also remember that since the instructional emphasis on Grade twelve is form, a variety of forms should be examined. Some negotiation between teacher and students will be necessary in developing a range of topics and ideas for group work and also in choosing the literature which would be appropriate for each topic. Of course, individual student study would require guidance from the teacher in the same way. The teacher should allow a student to explore an area in some depth, but should also ensure that each student experiences a variety of forms, ideas, conventions, or literary periods.

Students should also be allowed to choose in the matter of assignments, activities and projects. They should be allowed to choose which pieces of literature they will respond to, and to some extent what form that response will take. For example, students might be required to give an oral report or write a short paper on two of three works studied by the whole class. Some choice should be given on the form in which the student responds as well. A variety of assignments for any selection might include oral reports, dramatization, research papers, analytical essays, reviews, poems, short stories, stream-of-consciousness writing, and so on from which students could choose for each piece of literature.

Again, students should be required to explore a variety of forms by the completion of the elective; however, since students will have explored a variety of forms in the core Grade twelve course, and since this elective emphasizes the artistic forms of language, students should experiment with producing some of the forms that they are studying.

Choice is important in that students can explore in depth an area of interest, but it should be ensured that students also continue to explore a variety of forms so that they will appreciate the potential of the language for artistic expression.

INSTRUCTIONAL EMPHASIS: FORM

By their intent and structure, the artistic forms of language are related to the manner in which oral and written literature organizes events, feelings, and ideas so that the listener/reader (speaker/writer) may share experiences, respond to, and evaluate the changing tensions and interactions not only of the emotions and ideas but also of the artistic patterns within the selection itself - the sounds, words, images, symbols and ideas used which express that experience in the best possible literary form as found in novels, short prose, poetry, drama, and films.

In many ways, then, though the Literature Elective seeks to further develop patterns which are built into the core program, it has a different focus. Its central aim is to extend and deepen students' involvement with literature and with its insights into the human condition. In this course the richness and scope of the literature available to us in the English language can be viewed and responded to as a whole. For students it can provide a unique experience, and for some it can provide a firm foundation, in both knowledge and interest, for further literary studies.

The study of literature has many possible benefits and can take a variety of directions. All of these, however, as Louise Rosenblatt points out, must rest on one foundation: a direct, pleasurable interaction with the works themselves. Readers must at first know the pleasure and excitement resulting from the ways in which experiences and ideas are offered in literature. Later, once the response base has been firmly established, they can enhance this enjoyment through more consciously comparing the ideas in one work with those encountered in other readings. Still later, they can add further to this pleasure through examining the ways in which various works and authors produce their effects. The primary emphasis in the course, is to foster, in both range and intensity, the contact between literary selection and readers, to examine the ideas presented in the light of the students' own experience, and, to a somewhat lesser extent, to study the use of literary techniques and formal elements. As Yeats puts it, literary study involves an expanding awareness of the "dancer and the dance."

Following from the major aim are certain central principals:

1. Emphasis should be placed on a broad intellectual and emotional response to works of literature in which students are guided in relating literary experiences to their own lives. The use of detailed literary analysis should be regarded as supplementary to this response.
2. A relatively extensive experience with a wide range of literature rather than the close examination of a few works should be encouraged. The selection of material must be governed by appropriateness to student experience as well as by literary quality.
3. While the course affords an opportunity to gain a perspective on English literature as a whole, the main focus should be on the individual works.

The kind of development that should be emphasized deals not so much with formal elements as with a range of significant ideas about man and society. As Britton and many others have pointed out, the way to develop awareness of structures and the ability to produce them is to concentrate on meaning. The concept of form must be developed in the context of meaning. Only in this way, for the great majority of students does conscious analysis become useful and pleasurable.

4. While the main emphasis should be on response to literature, students should be encouraged to engage in the production of various forms.

Their spoken and written work therefore, should be evaluated realistically. Evaluation should be used to guide students to gain a control of the form and the use of appropriate language which would clearly and logically reveal their point of view and be in keeping with the tone, variety, and complexity of both the content and the form they have chosen.

This active use of language (in both speech and writing) should enable the course to maintain a natural interaction among students at a time when their awareness of their own place in the world and of moral values is rapidly expanding and their range of ideas is widening in an exciting and compelling fashion.

Generally, the aims of the elective are three-fold:

- a) To extend and deepen the students' involvement with significant literature and its insights into the human condition;
- b) To enable students to develop, through practice, confidence in their own capacity to examine literature. That is, to advance to a level at which they begin to perceive artistic structure of form; to think in detailed, precise terms; and to derive genuine pleasure from honest, individual analysis which, at this point, ceases to be an artificial exercise and becomes a creative act;
- c) To encourage students to experiment in the production of original literature.

IMPLICATION FOR CHOICE OF COURSE CONTENT AND SELECTION OF MATERIALS

As only 120 hours are available for this course, careful selection of materials and careful planning of classroom time are essential.

Materials should be selected with careful consideration for the kinds of balance listed below.

- between contemporary works and earlier works representative of at least three major literary periods, with the periods defined as:
 Greek to Renaissance (400 BC - 1660)
 Restoration and Eighteenth Century (1660 - 1790)
 Romantic (1790 - 1830)
 Victoria (1830 - 1901)
 Twentieth Century
- between Canadian and other (British, American, Commonwealth and translated materials from other languages)
- among the various literary genres: novels, short prose, plays,

- poetry, films (adaptions and originals), radio scripts/tapes
- among various themes and world views
- between works which are relatively demanding and those more readily accessible to average readers yet still possessing literary merit
- between treating a few selections intensively and a number of selections extensively.

Since the Instructional Emphasis for Grade twelve is form, and since a study of form would of necessity involve comparisons among examples of the same form, one novel, or one film, or one play would not be sufficient to fulfill the objectives of the course. Students should be involved with a number of examples of each form; however, they should continually draw on their past as well as their present literary experiences.

The selection of materials should remain flexible, to enable students to explore areas of interest or need. Some selections should be studied by the full class, some by groups of students and some should be studied individually. Because groups or individuals will be studying different selections at any one time, organization is important. Teachers should feel free to organize according to a variety of approaches including themes, topics, problems, genres, modes, periods, or regions. Although full length works are a definite part of the course, much of this balance and variety can be maintained only if students encounter a number of poems and short prose selections.

Possible areas of exploration and study:

- The Satiric Voice
- The Individual Conscience and Authority
- The Film and the Representation of Life
- Symbolism in Literature (Poetry, Novels)
- Changing Perceptions of the Hero in Literature
- Utopias and Dystopias
- Self-Identity
- The Making of Myth
- The Romantic Mind
- The Prairie Novel
- The Power of Imagery

Level of Response

RANGE OF RESPONSE

Since a main objective of this elective is for students to develop a deeper appreciation of literature, the approach of the classroom teacher should encourage students to respond reasonably, but honestly to the materials they are encountering. The teacher should allow for different levels and intensities of response from students to a piece of literature and from each student to different pieces of literature. Students should respond personally to the material, share their responses with other, and gradually develop more mature responses based on past reading experiences and on accumulated knowledge of literary forms, techniques, and conventions.

The problem becomes how to allow for this range of response, (private to shared, subjective to objective), within a classroom in the time allotted for one English elective. Of course, activities and assignments should require students to utilize their past reading, their knowledge of other subjects, and their personal experiences. At the same time, choice becomes an important element of this elective. Students may wish to respond at different levels or teachers may wish to elicit a particular type of response.

Normally, the types of response will tend to move in cyclic manner from individual to shared to an informed level and back to a more objective individual response. In the process of responding, however, these levels are not always clearly defined or strictly linear - they often merge and overlap as students shift their attention from their own experience to the text or from one aspect of the selection to another.

Individual response: Each student should be encouraged to respond to each piece of literature in an honest, personal, but not necessarily "explicit" way. Although teachers must be tolerant of the range of levels and intensities of responses in every classroom, they should, of course, encourage students to be tolerant of the responses of others, to expand the range of material to which they, themselves, can respond, and to develop a recognition and appreciation of quality. Students should also be encouraged to develop an informed response to literature, based on their prior knowledge and experience.

Shared response: There is a strong tendency for people to want to share their feelings and ideas about what they have seen or read. Small group work would most easily facilitate this type of sharing although some sharing could also take place in a whole class setting. Students could share their ideas about the literature that the whole class is studying, or each group might deal with a selection, interest, or need common to only that group. As well, they should certainly be encouraged to share some of their own work, expressive, transactional or poetic.

Informed response: The difficulty is how to develop the knowledge of literary conventions in a way that adds to, rather than interferes with, the enjoyment of literature. Rather than making one piece of literature do "all things" and risking "over analysis," it would seem more beneficial to use more pieces of literature and develop only one or two concepts from each. By the course's completion not only would the same concepts have been covered, but more literature would have been read. Some pieces, of course, should be read for personal response only, or at most a shared response with little or no analysis occurring.

Before teaching the Literature Elective, teachers are reminded to familiarize themselves with the Core Program, particularly sections dealing with the Integration of the Variables, the Role of Literature and with Section E of the Guide: Developing Language Through Literature.

VII ORGANIZING THE YEAR'S WORK

Since the philosophy behind this program is to integrate reading, writing, speaking, and listening, the study of language should not be separated from the study of literature. Literature should not be used only as a method of studying language, nor should it be studied as a totally separate discipline ignoring the effective use of language. There certainly will be times when a unit concentrating on language study, or on speaking, reading, or writing is necessary, just as there will be times when a concentration on literature as an art form is necessary. However, the student's language development is best facilitated when he can learn to appreciate his own developing ability in language at the same time that he is experiencing the ability of others to express themselves effectively. Therefore, it is important to integrate language study and literature on a continual basis rather than to concentrate on each separately and organize the year's work in that way.

This section is intended as a guide to suggest strategies for setting priorities, planning approaches, and selecting content for units for the Language Arts program. It is meant to provide an enabling framework within which teachers may organize the year's work.

A. A Planned Program

A balanced integrated English program has the following characteristics:

- organizes language learning so that students may relate knowledge and their use of language to their own lives, experiences, feelings, and beliefs;
- takes into account where the students are and begins there;
- makes provision for both the cognitive and affective growth of students;
- brings together all aspects of English - thinking, listening, speaking, reading, writing, literature, and language study - in a purposeful way;
- suggests that language must be viewed, constantly taught, and experienced as a totality of four modes - listening, speaking, reading, and writing - and provides for a balanced emphasis on each aspect or skill;
- develops out of the experience of students and aids students in expanding their experiences in both language and literature;
- stresses the importance of the thinking (organizing) skills, so that students learn operationally, first to apply language appropriately to situations and problems (i.e., to narrate, describe, explain, speculate, analyze, synthesize, generalize, evaluate), and then to employ these ways (devices) involved in each technique across the four modes of language;
- provides for a balance between extensive and intensive approaches by distinguishing between the skills and competencies required for long-term growth and those particular skills and competencies required for mastery at each grade level;
- allows for meaningful flexibility, which will permit various kinds of grouping, timetabling, and a wide range of materials

- to serve the needs of different kinds of students;
- has an overall pattern for development which teachers can follow.

In planning the year's work, it is suggested that the teachers provide for classroom activities which involve students in using each of the major modes of language.

In Grade IX, the approximate ratio of time spent on each major skills area could be:

listening - 20%	speaking - 20%
reading - 25%	writing - 35%

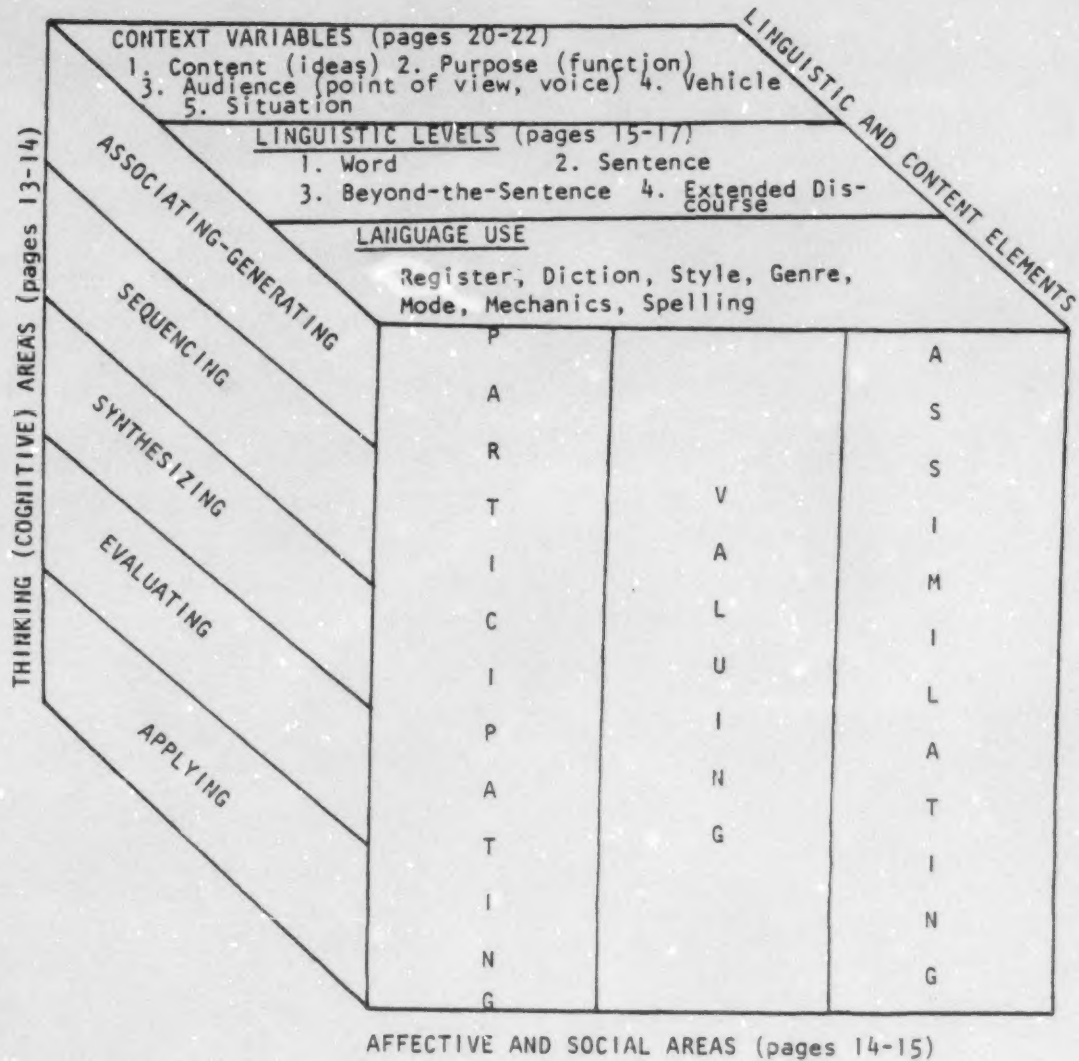
In the higher grades, teachers will tend to proportion time spent in each area more directly in relation to the specific goals of a lesson or unit. Nevertheless, the above-mentioned sample should serve as an overall indication of the attention given in class to the demands of oracy (listening and speaking) and literacy (reading and writing).

B. A Teaching Model For Achieving A Balanced Program

The diagram on the opposite page is presented in an attempt to aid teachers in considering the elements of a balanced language arts program and in developing balanced units and activities that incorporate the essential elements of language instruction. It also illustrates the ways in which a teacher might organize a unit or series of units without overlooking any essential elements.

The cube presented has three major and essential components that are central to the language process, represented by the faces of the cube: Thinking Areas (presented on the left-hand face of the cube), Affective and Social Areas (presented on the right-hand face of the cube), and Linguistic and Context Elements (presented on the top face of the cube). The purpose of the cube is to illustrate how each of the thinking (cognitive) abilities runs across all the areas of affective and social growth, and how

A TEACHING MODEL FOR DEVELOPING
A BALANCED PROGRAM



they are central to growth in linguistic abilities and abilities in manipulating the context variables. By the same token, the affective and social abilities run across all areas of language and language growth as well as across all levels of the thinking abilities.

In developing units of instruction, the teacher can choose any element on any face of the cube as a central focus or "theme" of a unit or units. However, in planning, the teachers should be aware that instruction needs to be included from all faces of the cube in order to achieve a balanced program. The teacher, for example, may choose to arrange a pattern of units based on content (themes) as the central focus over part of the year. In order to achieve a balanced program, the units would need to include the following: (1) work from each of the areas of the thinking skills (which thinking skills should be emphasized would probably depend on the students' level of engagement), (2) work in all the areas of affective and social participation abilities (participating activities, valuing activities, and assimilating activities), (3) work in all four of the linguistic levels (word, sentence, beyond-the-sentence, and extended discourse), (4) work in as many different areas of purpose audience, vehicles and situations as possible, and (5) work focussing on the different areas of language use.

The model is presented in the hope that a teacher can quickly assess along the way whether all the elements of a balanced program are being attended to, and, if not, what areas need to be developed. A year's work should include work with each element of the cube. The depth and breadth of the work with each of the elements would be, of course, dependent on the instructional needs of the students.

C. Guidelines for Unit Development

In an attempt to achieve the goals of the program, the following guiding principles are supplied to direct the teacher in developing individual lessons, units and sequences of units.

1. All aspects of English language arts - listening, speaking, reading,

writing, literature and language study should be integrated as fully as possible; that is, they should be treated as one area of study.

2. Students are regarded as contributors to the study of English. Ideas for units, themes, topics, projects should come from both students and teachers. In addition, students need to be aware of the overall purpose of the instruction and experiences and to be in touch with their own learning.
3. Units may be organized in a variety of ways, according to theme or topic, genre or class, as workshops or projects, or they may be problem or skill-oriented. A year's work should reflect a variety of these organizational patterns. A single unit should reflect a variety of approaches.
4. Attention should be given both to individual and group work through drama, discussions, debates, demonstrations, workshops, individual conferences, and individual study.
5. Provision must be made within units for students who wish to improve their basic skills in listening, speaking, reading and writing on an individual basis. Equal provision should be made for the more advanced students who require enrichment.
6. Activities should include both oral and written activities and the sequence of experiences should generally move from oral to written work.
7. Objectives aimed at developing thinking skills should be a part of every language arts activity; as well, lessons and units need to include work that will develop affective growth and social participation.
8. All language growth is based on prior experiences; in order for instruction to be effective, it must be based in students' knowledge of the world; if the experiences are not present prior to instruction, they must be provided. Lessons and units, then should progress from

simple to complex, and from concrete to abstract.

9. Since competence in language use is based on awareness and use of linguistic forms, activities must be designed to increase student ability to understand and employ these forms, both in oral and written work, at each level: word, sentence, beyond the sentence and longer discourse.
10. Because all language takes place in a context and the level of language used is primarily determined by that context, all activities should be designed to make students increasingly aware of purpose, audience, vehicle, situation and content and how these variables affect language choice and reaction.
11. Language experiences need to be presented in real communicative contexts and must reflect the interests and language needs of students.
12. A balance between learning and practice activities should be presented.

D. Approaching the Unit

THOUGH A UNIT MAY EMPLOY A PARTICULAR APPROACH AS ITS ORGANIZING FEATURE, ALL TEACHING APPROACHES SHOULD BE A FEATURE OF EVERY UNIT. A UNIT CENTERED ON A THEME, FOR EXAMPLE, NEEDS TO INCLUDE GENRE STUDY, SKILLS WORK, AND WORKSHOP EXPERIENCES IN THE STUDY OF THE THEME.

1. Thematic Approach

Most teachers are familiar with the thematic approach. It is suggested that a variety of themes or topics may be subsumed under general headings for each year's work. Topics should be chosen with the interests and instructional needs of the students in mind and should be developed to be meaningful learning experiences for students.

The literature used in themes should deal with their concerns, relationships, and social values. All these topics will serve as focal points for their speaking, reading, writing, and listening and could be related to their literature and language work.

2. Genre Approach

Many teachers may prefer using literary genre as a beginning point to organize their Language Arts program. Emphasis is placed on introducing a variety of literary forms found in current and traditional literature which are suitable for the emphasis and level of engagement at each grade level.

Such genre as the short story, the magazine article, the novel, the ballad, the one-act play could, for example, each serve as a core for moving out into units of study involving creative drama, radio drama, novels, imaginative writing, journalistic writing and so on.

3. Skills Approach

A balanced language arts program distinguishes between the minor skills taught specifically for mastery at a particular grade level (e.g., number, tense forms, spelling) and the larger skills taught for long-term growth. It is easier to integrate these larger organizing or thinking skills across the four modes of language than to integrate the very minor ones. Such major skills as describing, classifying, analyzing and defining, summarizing, comparing and contrasting lend themselves to an integrative approach, particularly if the unit begins in listening and speaking and is continued through reading and writing. This approach could be employed with the affective or social participation skills as well. The emphasis, however, in this approach should be on the holistic language growth of students rather than on the mastery of particular skills in any one area.

4. Workshop Approach

This approach suggests an opportunity for many students to work in groups on a performance or a presentation so that they discover first hand the problems and possibilities offered by different literary forms or by different modes or media. The workshop often begins in the reading of literature and moves out into a different form, allowing students to shape the material differently and make it presentable to an audience. Drama Workshops and Readers' Theatre are always popular with students. Equally so are poetry workshops using poetry and collage, poetry and music, poetry and documentary, poetry and film. Writing workshops for different learners could range from writing of legends for younger children to script writing, and rewriting of short stories from different points of view to the original. Workshops could also be held for videotaping, film, and creative writing.

Where a teacher has considerable interest and expertise in a particular aspect of communication, as film, graphic arts, interviewing techniques, calligraphy, T.V., script writing, drama, choral speaking and so on, the language work may be organized by offering a workshop in that area of interest. The workshop approach is based on classroom interaction, and its success depends upon individual performance and production.

The workshop offers opportunities for both weaker and above average students to sharpen their abilities in specific skills: listening, speaking, reading, or writing. The teacher should provide a wide range of materials, resources, and exercises for the practice of the particular skill area.

E. Topic and Goal Selection

Each unit is a set of central, continuing learning experiences out of which emerge opportunities for the exercise and development of various skills

and competencies. It incorporates the major communication modes of listening, speaking, reading, and writing, and, in its development, embraces a series of experiences in literature and language study.

The central goal and topic (theme, genre, title, skill, etc.) of the unit indicate its primary focus. In brief, in each unit attention is given to:

1. its central goal and topic;
2. the necessary performance of thinking skills as developed through listening, speaking, reading, and writing;
3. the personal, social and cultural aspects found in the literature and in the interactions of students with each other and with the material;
4. the response of students to the material and instruction within the unit;
5. the linguistic or communicative core aspects of language as indicated by the linguistic level and by the context variables affecting language use.

In order for a teacher to select goals and topics around which to generate units, the teacher must know his/her students, their instructional needs, and their interests. The primary goal, in any area, should be to advance the students as far as they can go in language arts within the time available.

Any of a number of areas may be used as central topics or goals for a unit. The important consideration is that the teacher have clear goals in mind and develop or design language activities that will aid students in achieving those goals. The two guiding paradigms of the curriculum are the instructional emphasis and level of engagement.

	<u>GR. 9</u>	<u>GR. 10</u>	<u>GR. 11</u>	<u>GR. 12</u>
Instructional Emphasis	content/vehicle/situation	audience/purpose	style	form
Level of Engagement	exploration	awareness	evaluation	application

These two paradigms should be kept in mind when goals and topics are developed.

F. Integrating the Unit: Teaching/Learning Strategies and Materials

In an integrated program, the teacher is free to choose the points of departure into the study of language and language use. Any one of the six areas (listening, speaking, reading, writing, literature, language study) may serve as a starting point from which to launch experience in all areas. Activities in one area (for example, listening) may serve as an introduction to another area (for example, pre-reading experiences). In this way, by overlapping experiences, the teacher can deal with all six study areas in the same amount of time that only one or two areas might be covered in a non-integrated program.

Without being overly specific, some suggestions are presented below first in the form of sequence of activities, second in graphic form, as to how the integration/movement in a unit might be accomplished. Language use, in this context, refers to experiences in the four language modes.

1. Moving from literature to language study to language use:
 - a) Read a passage from a short story or poem which recalls an incident that took place in the childhood of the author and has since influenced his attitude and feelings.

Examine what means the author used to convey the event with immediacy through the observation and selection of details, the use of sensory appeal, imagery, and arrangement of events.

Employ a sentence-combining exercise (paragraph) that can be rewritten as a personal reflection. Try to use some of the ways the above author used in the rewriting.

Have students brainstorm about events from their own childhood. Emphasis should be on sensory appeal, imagery, and arrangement of events. Categorize the elements of the brainstorming into a writing plan.

Write as vividly as possible about an event that occurred in your early childhood.

- b) Read two newspaper editorials on different topics.

Explore the arguments and methods by which the writers have established their particular viewpoints and the rhetorical devices and choice of language they have used to sway their readers.

Choose one of the editorials, investigate (research) the subject and write your own editorial in reply, taking the opposite point of view.

- c) Circulate a number of jazz, popular, and classical record sleeve notes and reviews for comment and discussion.

Observe the writers' use of metaphor and analogy; their references to other senses (touch, visual patterns, etc.); and their suggestions on what the listeners' responses are likely to be. Explore the references they make to other music by the same group or composer, to the music of other groups, and to other art forms. How much do the writers assume about their readers' knowledge of music and musical terms.

After listening to a piece of music chosen by the class, write a short review suitable for a magazine or for a record sleeve. Circulate the results to determine who has coped with the problem of finding a verbal equivalent for what has been heard.

- d) Read three short stories or a novel from science fiction.

In groups, discuss the problem presented in one of the stories or the novel. Set up a press conference for the characters.

Write a daily entry in the journal of one of the characters. Prepare an enticing advertisement which could possibly appear in the Winnipeg Sun in the year 2085 persuading tourists to visit the planet, Scorbus, in a neighbouring solar system.

- e) Using a poem about an earlier period in our history as a stimulus, discuss how the author had captured the sense of place and time in his work.

Observe the use of details and symbol-making; examine how local incidents, individual objects and characteristics are given a universal quality in poetry.

Write about a person of an earlier generation (use an old photograph and library research). Give your subject a personal identity by imaginatively providing an appropriate setting and tone using selectively the speech and attitudes of the day.

Role play how the character might interact with the people around him. Discuss how the character might react to contemporary situations.

- f) Read several biographical sketches of famous people in medicine, science, sports, or history.

Examine the structure of the sketch: the order of arrangement, where factual information is given and where the author expresses his own judgement of the person's character; and what dominant impression he leaves us.

Discuss the structure of the interview situation and how the person being interviewed can be made to feel comfortable in the situation. Role play particular interviews.

Interview a person you admire.

- g) Collect and read a number of newspaper headlines and articles dealing with sport, topical issues, and politics which are worded so as to elicit a particular response from the reader.

In groups, discuss the various ways the headlines and articles manipulate the reader's response.

Choose one of the articles and write a new headline and short accompanying paragraph so worded that it will elicit a different response to the original. Circulate the result and ask members of the group to work out the bias underlying the contrast between your effort and the original headline and article.

2. Moving from language study to language use to literature:

- a) List all the letters members of a family may write in the course of a year and divide them into two categories: private letters and public letters. Define the role and problem of each letter: job applicant, son/daughter; student, taxpayer, traffic offender, benefits claimant, elderly relative, aggrieved citizen, and others.

Divide into pairs and ask each pair to choose one of the following role relationships: one student to initiate correspondence, the other to reply in writing. In each case the personal letters are examined for interest, tone and relevance; the public letters for precision, tone, and form.

Read several good personal and business letters and note how effectively professional writers achieve these qualities.

- b) Working in groups, devise an imaginary situation, involving two main characters, an agreed setting, and a problem to be solved. (This model could be varied by using several supplied "beginning sentences" for each group and an agreed "travelling time" between writing of sections.)

Individually write a story full of suspense by expanding on the elements (characters, setting, problem).

Compare your efforts with a well-written, thrilling story. Observe how the professional writer developed his characters, plot, suspense and moved to a plausible conclusion.

Rewrite the individual stories modelling the professional writer.

- c) Collect a number of words and phrases describing an interesting topic or some current event. Classify the listing according to some category (e.g., persons or objects, feelings, actions).

Compose a paragraph on the topic or event, using the listed words and phrases so that a dominant impression emerges.

Study a professionally written article and note how the selection of details and arrangement help to create the writer's opinion of the

event or topic.

- d) Analyze the satire in a poem, article, short story, film, play, or passage from a novel. Observe the techniques used to ridicule, entertain, and amend.

Write a satire on a chosen topic.

Read examples of satire by such authors as Robertson Davies, Leacock, Thurber, Waugh, Klein, Richler.

3. Moving from literature to language use to language study:

- a) Select several news items, advertisements, reviews (movie, restaurant, fashion), or articles on hobbies, sports, music for close reading.

Divide the class into groups of three, so that each group member acts in turn as a reporter, editor and T.V. or radio commentator for the writing, editing, and reading of an original item of interest.

Analyze each item according to content (reader/listener appeal), purpose or function, structure, and effective use of language. The class will be expected to practice techniques of interviewing, reporting, and to observe conventions of newspaper, radio and T.V. communication.

- b) Read a number of short stories, each involving two or more characters.

Rewrite any one story from the point of view of another character in the story and find a different solution to the problem.

Compare your version with the original for consistency of viewpoint, plausibility, and compatibility of language.

- c) Read and discuss several short lyrics.

Choose one and paraphrase it in prose.

Compare the language of the prose version with that of the poetic version for diction and economy of words.

4. Moving from language use to language study to literature:

- a) Write an opinion statement on some unfavourable aspect of adult

behaviour or your favourite sport or music. Give reasons for making your point.

In groups read and evaluate one another's writing for validity of ideas, logical arrangement, and effective use of language.

Compare your opinion with that of an author or poet on a similar subject..

- b) Individually write two contrasting descriptions of the same food (its preparation, appearance, taste, aroma, and so on); one description should be favourable and tempting, the other should show your distaste.

Working in pairs, assess the effectiveness of each version.

Read and compare several restaurant reviews in the weekend paper.

- c) Listen to a popular song (ballad) and discuss the ways in which the rhyme pattern or the rhythm adds to the effectiveness of the communication of the writers' meaning. Discuss why he/she chose that particular scheme(s).

Examine nursery rhymes to see if the same relationships among meaning, rhyme, and rhythm are maintained as in the popular song.

Substitute new rhyming words in the nursery rhymes to make silly verses in which rhyme interferes with the meaning.

Examine and discuss poetry which effectively uses rhyme and rhythm patterns in order to convey meaning.

- d) Observe an object (e.g., a flower) and brainstorm descriptive words and phrases that describe the object. Use as many sensory words and phrases as possible.

From the brainstorming activity, write both a descriptive prose paragraph and a short sense poem about the object.

Examine the two pieces of writing in terms of their similarity and difference.

Compare your work to pieces of literature describing the same object. Discuss the role of purpose, vehicle, and situation in shaping the different pieces of writing.

THE INTEGRATION MODEL FOR THE SKILLS APPROACH

LISTENING

20 %

ORAL LANGUAGE

20 %



CAUTION: this circle graph does not represent a unit or sequence of units; since growth in a particular skill is a long-term proposition, the strategies suggested above would be integrated into the year's work rather than being clustered together in a unit or sequence. This integration model could serve as a checklist for approaching the skill throughout the course.

The strategies and activities outlined in the graph are not grade specific, and would have to be adapted for use in a specific grade or course in accordance with the level of engagement and the instructional emphasis suggested in the guide for that grade.

THE INTEGRATION MODEL FOR A VEHICLES APPROACH



CAUTION: this circle graph does not represent a unit or a sequence of activities; seldom, if ever, would you spend a whole unit exclusively on poetry, since developing a taste for and an appreciation of poetry is a long-term proposition and one best approached over the course of the whole year. This circle graph is meant merely to suggest the range of possibilities for integrating poetry.

The strategies and activities outlined in the graph are not grade specific, and would have to be adapted for use in a specific grade or course in accordance with the level of engagement and the instructional emphasis suggested in the program of studies for that particular grade level.

THE INTEGRATION MODEL FOR THE THEMATIC APPROACH

LISTENING

20 %

ORAL LANGUAGE

20 %

THE THEME GROWING UP

- * interview an elderly person in the community; prepare your questions very carefully in advance, but be prepared to follow up on any interesting aspects of the responses you get; with your subject's permission, you may either tape the interview or take notes; if you tape the interview, follow up by editing your tape into a coherent and interesting production for sharing with your classmates; experiment with including music, sound effects, or poetic inserts, but be careful to avoid distorting the subject's responses as they were given to you
- * prepare an interest inventory, perhaps by working together in small groups and reaching a consensus on the items to be included in the inventory, which you can then use to survey not only your peers, but students at levels above and below your own grade; working again in small groups, devise criteria for analysing your results; use your findings to devise a number of other activities, including noonhour radio scripts, interviews, discussions
- * use a recording of Bill Cosby's observations on growing up as a springboard for interactive discussion not only about growing up, but about such qualities as dialect or tone
- * collect a number of short stories and poems that deal with growing up; compare the experiences of the various authors or persons to find whether any elements are common; compare the quality of the experience of growing up as it is reported by each author, and try to determine what role linguistic and literary devices play in transmitting the quality of the experience from the author/persona to you, the reader; what differences are apparent between those stories/poems which are re-creations of the original experience and those which are reminiscences on the original experience; look for ways in which the authors indicate how their current values and attitude have been shaped by their childhood experiences
- * write up a week's entries for the diary being kept by one of the teenage characters in a story you have read recently; strive to stay "in character" at all times as you create the entries
- * compare the ways in which the experience of growing up is treated in cartoons and comic strips, in situation comedies on television, in advertising, and in the movies and discuss with your classmates possible reasons why the experience is seldom treated as convincingly in these formats as it is in the literature on your course of studies this year

- * role-play a person, preferably yourself, who has lived a long and full life -- a life whose triumphs and tragedies has made the person wise; pass this wisdom on to grandchildren and their friends by making a tape containing advice that every young person should be exposed to; alternately, interview another person in your class to gain 'wisdom'
- * prepare and present to your classmates a commentary, such as those given daily on many radio and television stations, on the 'unsung' qualities of today's young people; keep in mind a specific audience and interest level, and be as persuasive as possible in your presentation; where possible, use video tape as well as audio tape, and compare the impact gained by each medium; analyse your own presentation and those of your peers for soundness of logic, content
- * using a short story, prepare a radio script complete with technical details of sound effects, fades, musical cues; prepare two versions, one to be heard complete in a single exposure, the other as a serial spread over several days; note carefully the special demands made by each format, and survey your audience to determine which format 'won'
- * conduct a wide-ranging survey on some topic of interest to you and your classmates and then prepare an article based on your findings; incorporate charts, graphs, and various other appropriate visual aids into your analysis
- * write a letter to the editor, either of your school paper or the local press, in which you express your views on a topic of concern to you and your classmates; where possible, choose a topic that is also currently of concern to the whole community; be forceful and honest in setting out your opinions, and back up your contentions with reasoned arguments which you have analysed for logic
- * collect a compendium of 'oddities in the news' items from newspapers and magazines, and then pretend that all of these adventures somehow happened to the same person, but at different stages of life; write either a biography or autobiography of the person, being as humorous as possible, and keeping in mind an intended audience and interest level
- * re-write a short story, or a portion of a short story, using a different point of view than used in the original; note what factors in the story are controlled by p. o. v.
- * write your own short story dealing with an injustice that has been done to a young person by other young people; circulate your story among your classmates for their reactions, and then re-write portions of the story in the light of the comments you got
- * create a number of advertisements specifically designed to appeal to your peers, exploring various ways, including outright distortion of the truth, in which the impact of your ad can be heightened

READING

25 %

WRITING

35 %

CAUTION: this circle graph does not represent a unit or sequence of units; the strategies suggested in it are meant merely to illustrate the range of activities that can be integrated around a central theme, such as 'Growing Up'. The graph thus represents one form of integration model.

The strategies and activities outlined in the graph are not grade-specific, and would have to be adapted for use in a specific grade or course in accordance with the level of engagement, and the instructional emphasis suggested in the guide for that particular grade or course.

G. Generating a Sequence of Activities

THE YEAR'S WORK MAY CONSIST OF PATTERNS OF UNITS OF VARYING LENGTH
AND FORMAT

In generating a sequence of activities, an instructor should have firmly in mind what cognitive and affective objectives will underlie the teaching process. The activities chosen must be appropriate to the level of engagement for the grade and the instructional focus suggested for the course. One must also be aware of the needs and interests of the students.

The value of planning a sequence of integrated activities lies in the effect on the students of being able to sense a direction and wholeness in the learning process. Additional value comes of the requirement that the teacher take an overview of the course and the materials at hand.

Every sequence of activities should allow ample scope for taking advantage of those serendipitous moments which so often arise, and should also allow for arranging the students into a number of parallel activities.

Care should be taken to ensure that each of the four basic skills receives due attention, and that there is sufficient variety in routing, i.e., that students are not always moving from reception to production, or vice versa.

H. Evaluating the Unit

The following questions are provided in an attempt to aid teachers in identifying strengths and weaknesses within the units they have developed.

The ideal unit would be one for which the answer to each of the questions below would be "yes". These questions reflect the guiding principles presented earlier in this section.

1. a. Does the lesson/unit include work both in oral language (both listening and speaking) and in written language (reading and writing)?
b. Is literature a component of the lesson?
c. Does the general sequence of activities move from oral to written?
2. Does the lesson/unit have specific objectives and activities designed to develop cognitive abilities?

Which cognitive abilities are addressed? (awareness, identification, association, concept relating, recognition, recall, selection, generalization, classification, comparison, contrast, sequence, organization, conceptualization, abstraction, evaluation, analysis, synthesis)

3. Do the lesson activities progress from:
a. Simple to complex?
b. Concrete to abstract?
4. Does the lesson/unit have specific objectives and activities designed to develop affective and social growth?

Which affective/social abilities are addressed? (feeling, awareness, social participation, value identification, value analysis, group dynamics, affective assimilation, willingness to participate, social and personal attending, value response, value organization, characterizing)

VIII. THE NATURE OF EVALUATION

Evaluation in a high school language arts/English program serves a number of purposes. It provides information to the students concerning their growth and effectiveness in the communication process. It assists the teacher in ascertaining the needs of the students and in assessing the growth of each student. It provides information about a student to parents, prospective employers and/or institutions of higher learning; it is also a tool,

or a means of moving a student from one level to another. On the other hand, evaluation measures the effectiveness of a program and instruction while at the same time guiding the selection of materials, the grouping of students, etc. The purpose for which the evaluation is to be used must be decided before the instrument or technique of evaluation can be chosen. The information that is required and its subsequent use should determine the method of collecting the information. The data collecting should not be limited to only one method; it should include a variety of assessment procedures and should include all of the four modes.

All of the modes must be evaluated since learning is an integrated process. The evaluation of a mode must be in direct proportion to the instructional time spent on that mode; e.g. if 20% of the course time were spent on listening skills, then 20% of the total mark should reflect this. In evaluating a mode, both process and product should be evaluated. For example, in the listening mode pre-listening activities could be evaluated as well as the listening and post-listening activities. Or in the case of writing, the evaluation could be based on pre-writing, generating ideas, and then the product. Evaluation should not be based on the end product alone.

Evaluation then becomes a data gathering; information on both product and process needs to be gathered as does information on both comprehending and composing. The teacher must identify the goals, objectives and steps involved in a process and then measure the growth of the student in the process by sampling the major steps along the way and not by just evaluating the product. By this procedure evaluation becomes diagnostic and helpful, as a teaching tool, rather than just judgemental. In this manner, the student can also see the relationship of part to whole and the whole process becomes a learning experience. The end product is evaluated but always in light of what has been taught. It is the application of knowledge and is consequently closely tied to instruction. In other words, in written discourse, one should not penalize for transition unless transition has been taught. It should also be remembered at this point that process and product are involved

in both comprehension (listening and reading) and in composition (speaking and writing) and that both comprehension and composition activities should be assessed.

However, in the final analysis, evaluation comes down to the teacher making a judgement concerning the student's growth, ability with language and effectiveness of communication - a judgement based upon all of the data collected. The mark should, however, reflect where the student is on the continuum at that moment whether it be mid-term or end of the year. It is important to remember that a student may not be at the same level of competency in each of the modes. Therefore, the marks achieved in each mode must be assigned appropriate weight to give a total view of the student's ability and performance.

The Process of Evaluation

Although evaluation is used to serve a variety of purposes, two types of evaluation answer all of these needs whether the results be used for administration, instruction, evaluation or research. Summative evaluation measures a student's performance in relation to the performance of his peers, and in relation to course requirements. Formative evaluation is diagnostic. It ascertains a student's growth and assesses his strengths and weaknesses, thereby providing the teacher with the necessary information for planning the activities for the student. For these reasons the emphasis should be placed on formative evaluation. However, summative evaluation should not be ignored as it answers a number of questions about important issues concerning a student's improvement and placement as well as the effectiveness of the instruction.

In evaluation a variety of methods should be used to collect data as students respond differently to different devices. A balanced program should include subjective and objective, formal and informal measurement tools that make use of tests, observation, interviews, etc. The evaluation should include information from various sources. It should include teacher evaluation, self-evaluation and peer evaluation. Evaluation should always cover both the cognitive and affective domains. However, regardless of the type of method of evaluation used, and that decision must remain independent

upon the information required and the subsequent use of that information, the instrument should be rated according to validity and reliability. Even fairly subjective methods such as teacher observation, it is contended, can be reasonably reliable and highly valid. In fact, the subjective opinion of the experienced teacher based on informed observation should be used to test the validity of other, more objective methods.

A number of specific techniques have been outlined under evaluation in each of the sections dealing with listening, speaking, reading, writing, and literature. These suggestions are not intended to cover all possible methods of collecting information. However, it is suggested that evaluation, like learning, is an integrated process. Therefore, while one may set out to answer questions related to a student's listening performance, the information collected should be viewed in relation to the student's total performance. For example, the student who has comprehension difficulties in listening because he overloads his memory by attempting to remember a large number of isolated ideas rather than searching for the relationship among ideas and using that to recall the parts will likely have similar problems with reading comprehension, with focussing his speaking and writing, with problem-solving, with hypothesizing and so on. Another example is the Cloze Procedure. It is suggested under reading as a method for answering the questions:

- . Can this student read this material and how well?
- . Does this student use context clues:
- . Does this student cope with style shifts, various organizational patterns, etc.?

The point to be made here is that the Cloze Procedure, like most evaluation techniques, seldom yields information about only one kind of performance. Success on a Cloze text is very dependent on the student's understanding of how language works, syntactically and semantically. So too is the ability to write, to listen, and to speak. This is not to suggest that the student who handles syntactic variations well in reading will have equal success in writing or that the student who handles style shifts in reading will do the same in listening. It does suggest, however, that the student who demonstrates

an understanding of syntax in reading and not in writing does possess an understanding of syntax. The problem is not one of understanding but one of application. On the other hand, the student who consistently has difficulties with certain kinds of syntactical constructions whether it be listening or writing likely has an incomplete understanding of syntax.

The Recording/Reporting of Evaluation

Records of evaluation must be maintained as they illustrate to the student and teacher the amount of growth that is taking place. They should also be available for future reference. Record keeping can take many forms, from checklists to actual examples of students' work. Each school should devise and develop a system which meets its needs. However, the following guidelines should be considered:

- a) School and/or teacher records should be as simple as possible while still serving the purpose. Complex systems tend to take too much time to complete and so are frequently not kept up-to-date.
- b) Only information that will be useful at some later date should be placed in a cumulative record. Information that has short-term relevance should be kept by the teacher and/or student and destroyed when it is no longer needed.
- c) Information that is to be kept over a period of time must be complete, e.g., recording a norm-reference reading test score is a waste of time unless the name of the test, the date on which the test norms were established, and the date the test was administered are also recorded.
- d) Cumulative records should attempt to record information related to:
 - . Student strengths;
 - . Problem areas that have been dealt with successfully and, if possible, how;
 - . Problem areas that persist.
- e) Records kept by the teacher should attempt to record information which has a direct bearing on instructional planning and demonstrates student growth or lack of it;

f) Records kept by the student should serve to demonstrate student growth.

Sample Teacher's Guide for Identifying Student's Needs and for Identifying Areas of Instruction:

	Area of Weakness 1	Below Average 2	Average 3 and 4	Above Average 5	Superior 6
Maturity of Expression (spoken and written)					
- handles language well, fluently					
- demonstrates an ability to choose appropriate diction, tone and style to fit the occasion					
- selects vivid accurate diction					
Organizational Ability (spoken and written)					
- logical					
- focussed					
- general comments supported by evidence and detail					
- pertinency of comments					
Listening Activity					
- participates in discussion					
- makes appropriate comments					
- demonstrates leadership					
Thinking Ability					
- demonstrates an understanding of relationships					
- has an ability to express ideas and apply what has been learned in any mode of expression					
- senses the relationship between thought and expression					
- can deal with abstraction					
Originality					
Demonstrates a Knowledge of Literary Conventions					
Enjoys a Wide Range of Reading					

IX. DEVELOPING LANGUAGE ABILITIES (Strategies for Developing Language Through Areas or Mode Specific Instruction)

The purpose of this section of the curriculum guide is to give teachers ideas and strategies in each of the six areas of language arts that will aid in the TOTAL language development of students. No strategy is specified for a particular grade level. ALL STRATEGIES COULD BE ADAPTED TO ANY GRADE LEVEL. The selection and development of strategies and how these strategies can be incorporated into units is left to the professional judgement of the teacher. The teacher is, however, cautioned that no section of this guide should be taught in isolation; that would be a violation of the basic rationale on which the curriculum is based: integration. These sections, rather, are provided to aid teachers in focussing on particular areas WITHIN TOTALLY INTEGRATED UNITS. These ideas do NOT comprise units of themselves; the ideas should be incorporated into integrated units composed of elements from EACH AND ALL of the sections.

A. Developing Language Through Listening

Traditionally, listening has been divided into three major areas: hearing (the basic ability to receive sound), listening (the selection and attending to sounds), and auding (the ability to comprehend language received aurally). The high school teacher needs to be concerned primarily with the third or comprehension (auding) area. It is evident that auding differs from reading comprehension only in the mode of presentation and that those variables that affect student ability in reading comprehension (prior experiences, knowledge of concepts and relationships, knowledge of language structure, vocabulary, etc.), are exactly the same variables that affect auding. At this level, the listening and reading programs can be effectively integrated since similar competencies underlie the two processes.

On the other hand, because of the nature of oral language and attributes specific to speech (that is, the materials being listened to), listening

involves strategies somewhat different from strategies for comprehending written material. Therefore, the effective teacher will help students apply strategies unique to listening (mode specific) for the purposes of comprehension that may not be strategies in reading comprehension, while at the same time, realizing that the two processes, reading and listening, can be effectively integrated because of their common processes.

Correlatively, the same cognitive processes that underlie oral language development, writing development, literature study, and language study are exactly the same cognitive processes that underlie listening and reading. As students, therefore, are presented strategies that aid them in becoming effective listeners, they can also learn to apply those same strategies toward growth in the other language areas.

Undoubtedly, listening is the first language ability encountered and learned by students. It is the base for all other language learning, and the secondary student still needs instruction and guidance in listening through planned, teacher-directed activities. Then the teacher can aid students in transferring student ability in listening to aid growth in the other language areas.

1. Program Goals in Listening: Since students at the high school level will listen carefully when they are provided with a reason not only for hearing but also for listening, the teacher becomes a model of the attentive and supportive listener and the careful speaker.

Effective listening can be promoted by activities that begin in listening and speaking which are sustained by follow-up activities leading to reading and writing.

Since much of the work in the senior grades depends on careful and critical listening, the program must train and encourage students to listen critically and in keeping with both purpose and situation. Listening is a complex sensory experience, and growth in critical listening skills is NOT automatic.

Since critical listening not only comprises a major mode of gaining knowledge, but also affects strongly how we learn to think and to solve

problems, work on critical listening will strive to exercise and promote a number of interrelated skills:

- . the ability to sense relationships;
- . the ability to understand and interpret information;
- . the ability to follow narration, description, exposition, and argument;
- . the ability to recognize attitudes expressed by the speaker, and the ability to recognize how the listener's responses are influenced both directly and indirectly;
- . the ability to listen with a conceptual framework appropriate to both the speaker and the occasion;
- . the ability to concentrate, so essential in moving the student beyond mere listening for information toward a more creative and appreciative form of listening.

The listening activities should involve an exciting study of language in action, the materials for which can be obtained from a wide variety of sources and should be designed to expand the student's listening experiences.

Since listening is often affected by visual as well as aural cues, the program will strive to make students aware of the visual components of effective listening.

Because it is the essential first step toward effective speaking, reading, and writing, the development of effective listening skills should assume a position of key importance in the integrated curriculum in keeping with its key role in the communication process.

The effective teacher will be not only a model but also an active participant in the listening process, particularly in demonstrating tolerance for and appreciation of the ideas of other students, other cultures, and other times.

2. Specific Goals in Listening: As a result of the program, students should show growth in:

- Expanding vocabulary
- Discerning main ideas
- Noticing specific details
- Understanding sequence

- Inferring: information
purpose, point of view, and attitude from
tone of voice, choice of language, and body
language
- Comparing: the use of analogy and similar devices
- Predicting, i.e., active and creative listening
- Questioning critically
- Determining relevance of details, illustration,
anecdotes, and supporting facts
- Differentiating between fact and opinion
- Detecting bias
- Detecting such fallacious reasoning as:
 - . begging the question
 - . forestalling disagreement
 - . bandwagon technique
 - . appeal to authority
 - . lie of omission
- Differentiating between emotional and rational language
- Differentiating between legitimate techniques of
generalizing and faulty generalization
- Generalizing from information received
- Classifying
- Recognizing and appreciating imagery, figurative language,
and the texture and sound of words
- Following oral narration, description, exposition, and
argument by perceiving variations in chronological,
spatial, and logical development
- Evaluating appropriateness of language usage
- Recognizing dialect and language communities

3. Developing Listening Abilities:

Because of the importance of prior knowledge and experience in learning in general and in listening specifically, students require assistance in developing listening strategies. Since the majority of new information will be received and "learned" auditorily,

students need to be able to approach this learning with specific strategies that will aid the learning process. These strategies include, among others, the ability (1) to establish a purpose for listening, (2) to appropriately relate new information to prior experience, (3) to attend to format and organization presentation, (4) to attend to speaker's vocal inflections, facial movements, gestures, etc., (5) to attend to major theses or points of a presentation, (6) to ask appropriate questions of either the speaker or the material in order to understand or clarify material, (7) to assess the truth or validity of material or speaker, (8) to respond appropriately to a speaker or material, (9) to adapt to different types of presentation, and (10) to infer information and evaluate material.

The central activity of any listening program should be listening. Improvement and development of listening abilities can only be fostered and enhanced through practice in listening and in the development of strategies for effective listening. The teacher's primary aim in a listening program is to develop the aural comprehension of students. Listening activities and lessons may be either unstructured or directed, but both are necessary in assisting students to develop total listening ability.

Unstructured activities may take place in such activities as class discussions, listening to literature and participation in drama. These activities need to be meaningful and motivating to the students. Directed listening activities, on the other hand, need to be developed by the teacher to achieve particular goals of the listening/comprehension program such as listening for main ideas, listening in order to develop an argument, listening to follow directions, etc. (See the strategies section)

Selection of Listening Materials

Like reading, the material selected for listening activities needs to be motivational and appropriate to the conceptual and linguistic levels of students. When selecting materials or topics for listening experiences, the teacher needs to be aware of the

following:

- the difficulty and complexity of the material being presented;
- the amount of students' experience with or knowledge about the material being presented;
- the level of language difficulty of the material;
- the complexity of presentation of the material;
- the organization of the presentation;
- the degree of interest of both the content and the presentation;
- the instructional purposes of the materials;
- the use of visuals with the material;
- the level of listening required by the students;
- the stated purpose for the listening activity;
- the response required by students.

Listening activities need to be meaningful and comprehensible to students in order to develop listening abilities, and the students need to have a clearly defined and recognizable purpose for listening. These the teacher must provide to aid in listening development.

Stages of Listening

In order to foster listening development, the teacher needs to guide listening activities through three stages so that students will learn to apply listening strategies automatically.

Pre-Listening: In the pre-listening stage, students are prepared for the actual listening activity. The amount and type of preparation will depend largely on the purpose of the activity, the pre-experience of students, and the difficulty and degree of interest the material offers within any classroom setting. This preparation of students should aim at achieving the following goals, to:

- define a specific purpose for listening (to gain information, for enjoyment, to identify main ideas, etc.);
- familiarize students with unknown vocabulary in the material;
- familiarize students with the format of the presentation;
- familiarize students with key concepts that may be presented or assumed;

- aid students in relating the topic to their interests and knowledge;
- familiarize the student with what might or will be done with the material after the presentation.

The teacher's role, in part, in this process is to assist students in developing strategies for purposeful listening that eventually the students will apply independently.

Listening: This stage is the focal point of a lesson. This is the point at which the student must apply his/her knowledge and strategies in order to comprehend the material being presented. Material and presentation must be carefully selected to aid students in organizing the information. The amount and type of teacher assistance (in note taking or explanation for example) will vary from task to task. The teacher's aim is to provide just enough guidance so that listening abilities will be developed and to ensure success in achieving the purpose of the lesson.

Post-Listening: While the possibilities of post-listening activities are extremely broad, these activities should aid and harbour comprehension of materials as identified by the objective of the lesson. They should:

- involve some type of response to the material (oral, written, dramatic, graphic, etc.);
- provide an opportunity for students to consolidate and extend their abilities and knowledge;
- provide possibilities for diagnosis of strengths and weaknesses;
- stress the relationship of the material to a broader or thematic context.

Listening is a primary language ability, and students' listening comprehension and ability can be substantially aided by meaningful and purposeful instruction employing a multiplicity of strategies, materials, and media. As in reading, comprehension of aurally presented materials can be enhanced by the teacher who makes a positive attempt to aid students in developing their own listening strategies and abilities.

4. General Strategies In Listening

All listening activities should include both pre-listening and post-listening activities. In addition, listening activities can serve as both pre-reading and pre-writing activities. Instruction should move generally from oral to written work.

The Six W's: Who, What, When, Where, Why, how

The question suggested by the six W's are appropriate strategies for examining both the listening situation (i.e., who is speaking to whom) and the narrative content of the listening experience (i.e., the what of the listening situation). In examining the expository content, emphasis will fall primarily on the what, the how, and the why.

Drama

Since audience orientation can be inhibiting for some students and can highlight undesirable behaviour in hyperactive students, not all classes will become involved in dramatic performances. The value of drama in developing self-confidence and releasing inhibitions, in developing powers of concentration, and in assisting the students to develop believable roles and relationships within classroom activities makes it a particularly valuable strategy in any listening program.

Because recall forms an essential part of the dramatic process, drama will exercise a student's ability to attend to the words of others in a manner that is almost always selective and inevitably leads to the skill of summarizing. Dramatization can also be used to elaborate the text, requiring the student to make inferences and draw conclusions, i.e., to develop the skill of reading between the lines.

Dramatization can range from simple readers' theatre to role playing and improvisation, including the development of monologues and dialogues that expand on characters and themes they have read or discussed earlier.

Games

Games can often provide non-threatening ways of helping students become aware of the strengths and limitations in their listening skills. The game could be as simple as playing a recording and asking students to identify as many sounds as they can, or as complex as having students orally transmit a message in whispers around a large circle, followed by a discussion of why and how discrepancies arise in the message and what implications result for the listening process.

Other games could involve having the students follow a series of increasingly complex oral instructions, perhaps with built-in tests of concentration such as the order to disregard certain preceding instructions.

Small-Group Discussions

Many of the classroom activities in the listening program will involve small-group work, giving students not only the opportunity to speak but also the opportunity to listen attentively, to participate in discussion, and to take leadership roles.

Code of Listening Manners

Students could be asked to construct a Code of Listening Manners which would require them to investigate many factors that influence listening, in the process making them aware of the many kinds of listening we are exposed to daily.

The experience could be expanded so that students could construct strategies for effective listening; in the process investigating such factors as aesthetic appreciation, language tone and register, vocal tone, patterns of organization, emotional language, fallacious reasoning.

Analysis of Material in Aural Contexts

By using a variety of aural presentations, a teacher can exercise a class in finding the main idea of materials they hear, determining purpose, analyzing appeal, recalling details, reconstructing a talk

from notes made during the presentation, recording points heard during an interview, note taking.

Use of the Mass Media

Students could be guided to explore the interrelation of the skills of listening, listening and looking, and reading, by using tapes of radio broadcasts, television broadcasts, newspaper accounts, and newsmagazine accounts of the same event, speech or similar occasion.

In this way students will become aware of the difficulties met and the solutions tried by the various media. They can then discuss such questions as why different people prefer to obtain their information essentially from radio, or television, or the printed media, and why some people prefer to read the book before they see the movie based on the book, or the television program based on the book.

A more sophisticated class could move on to discuss the different listening strategies and skills required by radio, by television, by recording, by films.

Panels, Debates and Speeches

While not every student will master the skills required to participate in formal debate or even a structured panel discussion, every student could be exercised in analyzing the debates and panels presented by other members of the class. These activities provide considerable scope for teaching higher level listening skills, as do formal speeches.

5. Specific Vehicles In Listening

- Spontaneous talk
- Interactive discussion
- Dramatic dialogue
- Role-playing
- Listening games, e.g., round-robin listening
- Poetry
- Prose
- Interviews (live)

- Speeches
- Lectures
- Demonstrations
- Radio
- Television
- Recordings
- Interviews (recorded)
- Films
- Audio equipment - telephone, tape recorder, videotape machine
- Debate
- Panel discussion
- Note-taking
- Outlining
- Reading aloud

Example of a specific vehicle:

Given the objective of teaching the students the value of listening with varying degrees and kinds of concentration, as required by the listening context, a teacher could draw analogies with listening to music. Students will quickly recognize the different listening demands made by Muzak, by listening to the radio while driving, by attending a rock concert, by participating in a school dance, by attending a classical symphonic concert, etc.

The teacher's responsibility will lie in making students aware of the various contextual cues they should attend to in determining what degree and kind of listening concentration is appropriate to a specific occasion, situation, speaker, or task.

6. Evaluation in Listening

Students need to know that they are making progress and must also feel there is a reasonable challenge being posed for them. Evaluation must therefore be a shared and open process, and the instructor should communicate not only an assessment of progress but also an indication of expectations.

There are, of course, many ways of achieving this interchange between student and teacher. The following suggestions have been

found effective in many Canadian classrooms:

- Both student and teacher keeping log books in which they record each day's activities;
- Students writing personal evaluations in which they assess their growth over a given period of time;
- Teachers making students aware of specific expectations, so that students will know what they should be evaluating in their own progress and work;
- Teachers writing private memos to individual students;
- Teachers and students having brief conferences to share perceptions of progress and expectations;
- Students keeping a file of the materials prepared for classroom listening and speaking activities, with appended notations as to the success of each activity;
- When deemed advisable by the teacher, students doing peer evaluations of the presentations by others in small-group situations (preferably written evaluations rather than face-to-face verbal assessments) in addition students might assess the degree to which they had achieved the directive of the discussions.
- Teachers keeping continuous records of student growth and participation by observing small groups of students and making anecdotal records.

Evaluation in listening should probably be done on a point-scale growth model as opposed to an achievement model. The following pages, taken from the Ontario Middle Years curriculum, will provide teachers with techniques for teacher, peer, and self-evaluation of growth in listening and oral language skills.

The pages include material taken from W. Loban, Language Development: Kindergarten through Grade XII, Champaign, Illinois: National Council of Teachers of English, 1976.

The following material* illustrates techniques for teacher, peer, and self-evaluation of speaking and listening skills.

Checklist for Teacher Evaluation of Language Skills

Please check by encircling the number appropriate in each case.
Example: You consider a pupil just slightly better than average at a certain skill. You circle the number four, as follows:

1 2 3 (4) 5

Low

High

1. Skill in communication

1 2 3 4 5

incompetent with all language; no awareness of listeners; speaks without trying to evoke understanding from others; halting pace of words and inflections of voice not adjusted to listeners; writes like an illiterate person

uses language in any form with power, proficiency, and pleasure; adjusts pace of words and inflection to listeners; uses an "imparting tone"; is aware of the need to make oneself understood; writes competently with a sense of style

2. Organization, purpose, and point

1 2 3 4 5

rambles, no sense of getting to the point; rattles on without purpose; cannot tell a story or express ideas in a suitable sequence

plans what is said; has control of language; can tell a story or express ideas in a suitable sequence

*The material given on pp. 134-138 is reprinted from W. Loban, Language Development: Kindergarten through Grade 12 (Champaign, Ill: National Council of Teachers of English, 1976). Reprinted with the permission of the publisher.

Low

High

3. Wealth of ideas

1 2 3 4 5

seldom expresses an idea;
appears dull and unimaginative
doesn't originate suggestions
or plans

expresses ideas on many
different topics; makes
suggestions on what to do and
how to carry out class plans;
shows imagination and
creativity in many ways

4. Fluency

1 2 3 4 5

seldom talks; exceptionally
quiet; needs to be prompted
to talk; overly laconic

talks freely, fluently, and
easily; also talks brilliantly
and effectively

5. Vocabulary

1 2 3 4 5

uses a meagre vocabulary,
far below that of most
pupils this age;
inarticulate, mute

uses a rich variety of words;
has an exceptionally large,
effective and growing
vocabulary; speaks fluently
with vocabulary suited to
listeners

6. Quality of Listening

1 2 3 4 5

inattentive, easily distracted;
seldom attends to the spoken
language of others; doesn't
listen for relationships or
note how main ideas control
illustrations or subordinate
ideas

superior attentiveness and
understanding of spoken
language; a creative listener

Low	High
7. Quality of writing	
1 2 3 4 5	
lacks coherent organization; often does not follow conventional usage and spelling; a very poor writer	organizes in terms of a purpose; excludes irrelevant materials; subordinates elements not to be stressed; uses appropriate style, acceptable usage, and conventional spelling; a superior writer
8. Reading	
1 2 3 4 5	
reads only what he has read; "deciphers" print rather than reads it; gets no ideas from books; will not very likely read more than newspapers and magazines (if that) when schooling is over	reads voraciously, easily, and with interest books of merit and difficulty; absorbs ideas from books easily and accurately; will undoubtedly read much throughout life
9. Activity	
1 2 3 4 5	
listless, apathetic, passive; has very little to do with others; prefers to sit; has low energy level; has slow reactions; seems always tired	very active; relates easily and freely to others; has a high energy level; enjoys physical activity; has quick reactions; seems exceptionally vital and alive
10. Acceptance or rejection	
1 2 3 4 5	
rejected by others, disliked; almost never chosen by others or included in activities; almost entirely isolated	notably popular with everyone; others seek his or her company; never lacks companionship; always included in peer-group activities

Peer Evaluation of an Oral Presentation

Score

1. Was the speaker enthusiastic? _____
2. Did he/she reveal a good grasp of the subject? _____
3. Did his/her talk have a plan? _____
4. Was there warmth in his/her communication with the audience? _____
5. Did he/she have a sense of humour? _____
6. Was your attention consistently held? _____
7. Were you disappointed when the speaker ended? _____
8. Did you find the presentation informative? _____

Ratings: 5 - excellent

4 - very good

3 - good

2 - adequate

1 - poor

Self-Evaluation of Listening

Student Checklist for Listening Attitudes and Habits Yes No

1. When I have to listen to a speaker, a recording, a reading, or to others in my class:

- a) I squirm around a lot. _____
- b) I interrupt when I disagree. _____
- c) I get turned off if the voice seems different or strange to me. _____

2. Generally:

- a) I just find listening a bore. _____
- b) I would rather talk than listen. _____
- c) I realize that I could learn more by listening than by speaking. _____

3. If I find the speaker uninteresting:

- a) I shuffle my feet. _____
- b) I clear my throat. _____
- c) I tap my fingers. _____
- d) I cough. _____
- e) I stare at the ceiling. _____
- f) I fake interest. _____
- g) I just can't wait to leave. _____
- h) I talk to my neighbour. _____

4. If I find the speaker interesting, I comment to my neighbour.

Note: This checklist may be used initially as a test for sensitivity. (Yes-No answers) to be followed by discussion. Students could then compile a list of more positively framed questions for self-evaluation. This questionnaire may be used periodically for student self-evaluation of progress. The following checklist is a suitable measuring device for a subsequent evaluation of listening skills.

- 1. I have not tried to improve. _____
- 2. I have tried to improve with no success. _____
- 3. I have tried with some success. _____
- 4. I have been successful. _____

B. Developing Language Through Speaking

The productive aspects of language processing (speaking or oral language, and writing) are similar to the receptive aspects of language (listening and reading) in that many of the same competencies underlie all four - such as knowledge of the phonemic structure of the language, knowledge of syntactic and grammatical rules of the language, vocabulary knowledge, and concept knowledge, to name a few. All four also involve work at a number of levels - the word level (vocabulary), the sentence level, beyond-the-sentence level, and the extended discourse level. At the same time the two productive modes of language differ in a number of ways that may affect differences in instructional strategies. Most obvious of these differences between the modes is the presence of an immediate audience in most oral situations that does not exist for most written situations. In oral language, the speaker is usually able to see the reactions of his/her audience and adjust his/her language based on audience feedback. Furthermore, oral language is not usually perceived by the speaker to be as permanent and, therefore, is more likely to be open to immediate revision and explanation than the language of the writer. In addition to these differences, there are a number of attributes such as pitch, gestures, and intonation which are unique to oral language.

Oral and written productive language share a common underlying set of competencies while, at the same time, retain characteristics that are particular to each of the two modes. This implies that, at times, instruction in each of the modes can be successfully and effectively integrated, while at other times, the teacher may see a need to place instructional emphasis on developing competencies in the area unique to each mode.

1. General Goals in Speaking

- Since personal and social adequacy depends on being articulate, on being able to use language fluently, appropriately, flexibly, and for abstract purposes, the high-school program should continue to provide a broad range of experiences designed to give students

confidence in expressing themselves.

- Since becoming articulate is a developmental process, the high school program should allow each student to grow individually in speaking easily, clearly, and with interest, within an atmosphere of mutual trust and confidence.
- Since students often need assistance in crystallizing ideas and expression, the oral language program should emphasize exploratory and expressive talk and group discussion in order to heighten students' perceptions and understanding.
- Since articulateness or oracy must include an improved command of language, particularly in expressing a point of view in more formal or public contexts, the oral language program should include both informal talk and discussion and the more formal considerations of public speaking; emphasis on formal speeches will remain secondary, however.
- In recognition of the fact that at least forty-five percent of the normal student's information comes through listening, the oral language program will also include an understanding of the importance of the spoken word in the popular arts (radio, film, and television), together with an appreciation of the art of the theatre.
- The teacher should take care that his/her contribution does not dominate the contribution of students and of such other sources as literary writers, the media, and research and resource personnel in the joint reasoning and exploration of ideas and concepts.
- Since the involved student will tend to forget inhibitions and lack of confidence, oral language activities should strive to maintain as much involvement as possible; drama becomes a particularly useful tool in keeping students involved in expressing themselves. The classroom teacher must remember that time spent on dramatic activities such as readers' theatre, improvisation, role-playing, dialogues, and demonstrations, is NOT time diverted from literature, language, or composition, but rather time devoted to integrating a student's mastery of communication.

- Since most of any individual's contact with others is through the spoken word, every student must be given the opportunity to develop effective oral communication skills; teachers must also remember, however, that speaking is also the most direct form of communication and must avoid forcing activities on students who for emotional or other reasons are not capable of handling such situations.

2. Specific Goals in Speaking

As a result of the program, the student should show growth in:

- Recognizing the relationship between speaking and listening, and between speaking and writing
- Using appropriate:
 - enunciation
 - pronunciation
 - projection
 - tonality
 - inflection
 - body language
 - pacing
- Expanding vocabulary
- Using language appropriate to audience and occasion
- Expressing ideas and feelings
- Responding to the ideas and feelings of others
- Organizing and presenting material to inform or persuade
- Developing proficiency in:
 - supporting
 - clarifying
 - questioning
 - comparing and contrasting
 - qualifying
 - defining
 - summarizing
 - paraphrasing
- Reading aloud
- Developing the group skills useful in chairing, participating, moderating, and reporting
- Using such audio equipment as microphones and tape-recorders

3. Starting Where the Student Is

It has become axiomatic that teachers, in developing instruction for students, must begin instruction with the competencies of the students and expand those competencies to reach the goals identified by the teacher. This is particularly important in language arts education since it is important to maintain and foster the language heritage of students. Teachers should recognize and accept variations in students' speech not only in order to perceive their linguistic heritage but to make students feel comfortable and accepted in oral language situations. There is considerable evidence that non-acceptance of student language, even subtly, on the part of the teacher can inhibit growth in oral language and, subsequently, in written language. Great care must be employed by teachers to avoid drawing undue attention to or place value judgments on dialect differences in the speech of students.

It is essential that all students be encouraged to express themselves individually and in group discussions without fear of their expression being judged inferior.

In addition, it is important that teachers be aware of the language attributes of each student in a classroom in order that teachers may design instruction based on the existing language competencies of students. Talk in the classroom can become a means of exploring the world and expanding the already considerable abilities that students bring to the classroom. Discussion cannot be done in an atmosphere that is not based on the expressive abilities of students and should not impose new or different standards on students, but should expand and enlarge their knowledge and ability in oral language use. This requires flexibility in program and activity development so that students are encouraged to feel comfortable with language and are willing to take risks in enlarging and expanding their own language competencies.

Formal and Informal Speech

Registers of language exist in which a speaker adjusts his/her vocabulary, sentence structure, dialect, accent, gestures, etc., to the situation in which she/he happens to be placed. A conversation between a student and a teacher in a classroom differs profoundly from

formal oration, both of which differ from idle conversation. Each has its own register, and students need to become versed and adept in as many different registers as possible. It is, therefore, the teacher's responsibility to aid students in becoming as versatile as possible in as many different registers as possible. This can be achieved, admittedly, only on a somewhat restricted basis in the classroom setting; however, teachers need to design as many different experiences as possible in both informal and formal modes of speaking so that students gain experience and confidence in numerous registers of language.

Informal modes include conversation, telephoning, informal discussions and informal reporting. The greatest emphasis needs to be placed on these aspects of oral communication because they are the skills most needed in adult life.

Although formal modes are less important, students, nonetheless, need to be exposed to them. These include interviewing, announcements, introductions, committee discussions, oratory, debating, choral reading, dramatization, oral interpretation of literature, etc. Instruction in both formal and informal modes of speaking will assist him/her in gaining greater control of language and language conventions.

Emphasis in Oral Language

Emphasis in any oral language program should be on the basic competencies that underlie speech. Though this list is probably not complete, they can briefly be categorized as follows:

- Articulatory and voice concerns
- Syntactic or grammatical concerns
- Audience perception concerns
- Purpose concerns
- Vocabulary concerns
- Effective meaning concerns
- Organizational concerns
- Situational concerns
- Usage concerns

The effective teacher needs to attend to each of these areas in order to assist students in developing competence in oral language.

Students can be assisted in developing more effective speech by work in extending syntactic patterns; by becoming more aware of and responsive to situations, audiences, purposes; by extending and becoming more precise in vocabulary use, in learning to organize thoughts and speech, etc.

The reward of a program attending to each of these elements will be not only the development of more effective speakers, but the development of more effective readers and writers.

Composing Orally

When the term "composition" is used, we most often think of written composition. However, every time a person speaks, composition is taking place. Therefore, speaking and writing should support each other in the language arts program as both foster composing. When speaking, students use their own cognitive and linguistic resources to compose and generate utterances about their own experiences and the world around them. The same levels of composition exist in oral production that exist in written composition: word level, sentence level, beyond-the-sentence level, extended discourse level. Some of these are more important in formal situations than in informal, but all four levels interact as a student learns to use oral language effectively.

(a) The Word Level: Work at the word level should assist students in gaining greater control in the use of words. This includes learning new vocabulary based on the experience of students. The teacher should create situations in which students will learn new words that are meaningful to them and then create situations in which the students will use those words orally. In this way the words can become a permanent part of the students' oral vocabularies. Furthermore, the teacher should assist students in gaining greater control of vocabulary already present in their vocabularies. These experiences include understanding and using connotation, figurative language, multiple meaning, and style, as well as precision, in using vocabulary.

(b) The Sentence Level: Work at the sentence level should be designed so that students gain greater control and variety in syntactic patterns. (Some of this type of work appears in the "Language Study" section of

this curriculum.) Teachers need to design experiences for students that will aid them in gaining control of more complex sentence patterns and in developing greater precision and variety in their uses. Activities such as oral patterning exercises, oral sentence-combining practice, as well as extended classroom discussion and conversation (in a supportive atmosphere) can aid students in developing competencies in these areas.

(c) The Beyond-the-Sentence Level: As a student's language becomes more complex and mature at the word and sentence level, she/he will perceive a need for more mature competencies in longer discourse. Important are the between-sentence relationships that serve as organizers in oral language, both in dialogue and in more formal settings. In this context, students will need to gain greater control in using connective words, transitional phrases, subordinating and combining techniques as well as topic sentences, advanced organizers and anaphoric (reference) conventions. The teacher needs to be aware of student needs in these areas and should aid the student in gaining greater control and maturity in relating sentences and thoughts to each other (such as time conditional and causal relationships).

(d) The Extended Discourse Level: Perhaps the difference between oral and written composition is most obvious at the extended discourse level. In oral language, extended discourse is almost always in a "formal" setting (orations, speeches, presentations, etc.), and is probably the least common form of oral language, whereas it is the most common form in written composition. Speaking in extended discourse is less important than other forms of oral discourse because of its decreased utility in adult life. Nonetheless, students should be exposed to the basic organizational patterns that make up extended oral discourse (such as time and spatial sequences, logical argumentation, etc.) - not only for its own sake, but because oral work in many areas (story telling, debate, discussion, etc.) can have positive transfer to written composition. In this way, experiences in both

oral and written composing can be integrated in an effective and efficient manner.

4. General Strategies in Speaking

The Six W's: Who, What, When, Where, Why, how

The questions suggested by the six W's are appropriate strategies for examining both the speaking situation (i.e., who is speaking to whom) and the narrative content of the speaking experience (i.e., the what of the speaking situation). In examining the expository content, the emphasis will fall primarily on the what, the how, and possibly the why.

Communication Contexts

Considerable stress should be placed on helping the student move from working for an immediate audience to working for a remote audience. There will be considerable carry-over into the writing program at this point.

Drama

Drama, as noted in the general strategies for listening, is a particularly effective method of furthering both perception and expression. Many students, inhibited when speaking as themselves, will find it relatively easy to assume a role and speak effectively as another character.

Dramatization can range from readers' theatre to role playing and improvisation, dialogues, and speech games. Because the emphasis is on creating a character acting within a given situation, many aspects of speaking such as projection, voice quality, mannerisms, etc., can be dealt with in a non-threatening manner.

Choral Speaking

Choral reading is another excellent activity for allowing less fluent readers and speakers to feel more relaxed and to be more venturesome. Materials chosen should be relatively short, should

contain passages appropriate for solo, small-group, and full chorus participation. Poems with strong rhythm will help teach phrasing and rhythm.

Advertising, manuals, labels, rules and regulations, and a wide variety of other source materials can also be used in choral reading sessions. Many writing activities follow naturally from choral speaking sessions.

Debates and Panels

Not all students will possess the skills required to participate effectively and without loss of confidence in such formal activities as debating and panel discussions.

Classroom talk and group discussion is also a genuine learning situation, usually much less threatening than the more formal activities above.

Small-Group Work

More sophisticated classes will not only participate in small-group discussions but will also be able to identify the many roles it is possible to play in a small-group situation, both helpful and obstructive roles.

Helpful roles could include goal setting, defining, initiating, seeking information, giving information, coordinating, mediating, clarifying, encouraging, supporting, questioning and summarizing.

Obstructive roles might include dominating, bullying, belittling, blocking, clowning, withdrawing, fence-sitting, smooth-talking, and mindless agreeing.

Students could discuss such roles under such headings as reasons for the behaviour, consequences of the behaviour and strategies for implementing (or removing) the behaviour.

Reading Aloud

Although reading aloud is another particularly valuable method of increasing a student's ability to interpret texts with increasing sensitivity and expression, care must be taken to ensure that the student is allowed to rehearse the reading. A student must never be made to feel he is being used as an example of an unskilled reader.

Since the activity is so valuable, however, ways must be found to provide non-threatening situations for reading aloud. One might begin with having students read for each other in very small groups, with many groups reading around the room simultaneously. A further step could involve what has been called sequential reading, where a student or group of students reads one section of the material, followed by a second student or group reading the next section, and so on.

While speaking and listening are always reciprocal activities, reading aloud is an especially valuable activity for bringing speaking and listening skills into play simultaneously. The student or group reading aloud should not feel a performance is being staged, nor should the audience feel it is watching a performance; its members should be listening for meaning.

Speeches

For most classes, the emphasis should probably be more on classroom or shared talk than on prepared, formal speeches, although these most certainly have their place in any integrated oral language program.

Students will generally lose their inhibitions when they are involved as a group in some specific task. Demonstrations to a small group may well be more valuable for most students than preparing and delivering a lengthy formal speech.

Myths, legends, incidents, social themes, media items, and similar materials could be used for short talks, delivered for a specific purpose and audience, using an arresting introduction and an appropriate conclusion. The objective would be to develop narration, description, simple exposition and argument, controlled by a specific purpose and audience.

5. Specific Vehicles in Speaking

Spontaneous talk
Discussion
Interviews
Announcements

Panel Discussions
Reading aloud
Choral reading
Role playing

Introductions	Improvisation
Demonstrations	Dramatization
Commentaries	Puppetry
Votes of thanks	Story telling
Committees	Readers' theatre
Public Speaking	Telephoning
Round tables	Using audio equipment, i.e.
Debating	microphones, tape-recorders

While not every student will have the skills required for chairing and moderating, those students who do possess the required skills should have an opportunity to exercise and develop them further.

6. Evaluation in Speaking

Types of Oral Deficiencies

As a starting point, the teacher may find it useful to categorize common class weaknesses in oral language. Delawter and Eash (1966) identified seven categories or types of errors which may be of assistance:

- lack of focus
- poor organization of ideas
- Responses which have little relationship to the question
- lack of supporting ideas
- inadequate description
- lack of subordination
- stereotyped vocabulary

While the actual categories may change, the notion of grouping deficiencies is a useful technique. It provides the teacher with an organizer for planning small group work aimed at correcting the deficiencies. That is, it gives a focus to their instruction.

Sample Student Self-Evaluation Checklist for Speech

	<u>Yes</u>	<u>No</u>
1. I wait my turn to speak.	_____	_____
2. I speak too slowly.	_____	_____
3. I speak too quickly.	_____	_____
4. I vary the inflection of my speech.	_____	_____
5. My voice is too high.	_____	_____
6. My voice is too low.	_____	_____
7. I enunciate clearly.	_____	_____
8. I vary my vocabulary.	_____	_____
9. I speak too loudly.	_____	_____
10. I speak too quietly.	_____	_____
11. I adjust my language to the audience and speaking situation.	_____	_____
12. I express my idea clearly so that I am understood.	_____	_____

Sample Teacher's Evaluation Checklist of Student's Speech

check (✓) only where applicable

1. Rate: Good _____ Satisfactory _____ Unsatisfactory _____

_____ too fast _____ poor phrasing

_____ too slow _____ jerky rhythm

_____ too even, monotonous _____ long pauses

2. Volume: Good _____ Satisfactory _____ Unsatisfactory _____

_____ too quiet _____ no variety

_____ too loud _____ too much variation

3. Articulation: Good _____ Satisfactory _____ Unsatisfactory _____

_____ some sounds defective, list: _____

_____ careless, slurred or lazy speech

_____ dialect

_____ second language interference

4. Quality: Good _____ Satisfactory _____ Unsatisfactory _____

_____ hoarse, brassy _____ forced

_____ nasal _____ breathy

_____ guttural _____ lifeless

_____ weak

5. Pitch: Good _____ Satisfactory _____ Unsatisfactory _____

_____ too high _____ too little variation

_____ too low _____ too much variation

_____ pitch changes unrelated to meaning

Sample Student Attitude Checklist for Speech

(Please circle appropriate number)

	Dislike			Like	
	Very Much			Very Much	
1. Discussion	1	2	3	4	5
2. Chairing meetings	1	2	3	4	5
3. Giving directions	1	2	3	4	5
4. Reading aloud	1	2	3	4	5
5. Relaying Messages	1	2	3	4	5
6. Introducing people	1	2	3	4	5
7. Choral Reading	1	2	3	4	5
8. Providing explanation	1	2	3	4	5
9. Conversing with friends	1	2	3	4	5
10. Conversing with strangers	1	2	3	4	5
11. Mime	1	2	3	4	5
12. Creative drama	1	2	3	4	5
13. Interviewing acquaintances	1	2	3	4	5
14. Interviewing strangers	1	2	3	4	5
15. Reporting	1	2	3	4	5
16. Reviewing books, films, etc.	1	2	3	4	5
17. Telling stories	1	2	3	4	5
18. Talking on the telephone	1	2	3	4	5
19. Presenting explanations	1	2	3	4	5
20. Debating	1	2	3	4	5
21. Making announcements in class	1	2	3	4	5
22. Making announcements in the auditorium	1	2	3	4	5
23. Making announcements on the P.A.	1	2	3	4	5
24. Giving speeches.	1	2	3	4	5
25. Acting in plays	1	2	3	4	5

Classroom Teacher's Self-Evaluation Checklist of His or Her Role in Speech

	YES	NO
1. Do I provide a good speech example?	_____	_____
2. Do the students in my class feel socially and emotionally secure when they talk to each other and to me?	_____	_____
3. Do I keep records of my students in order to chart improvement over a period of time?	_____	_____
4. Do I maintain separate standards for different students since I recognize their differences in readiness to learn?	_____	_____
5. Do I provide ample time for the students to hear and respond in classroom activities?	_____	_____
6. Do I consciously integrate speech activities with the rest of the school program?	_____	_____
7. Do I encourage the whole group to participate in the speech improvement activity so that no one is singled out for individual correction?	_____	_____
8. Do I give praise for good speech by the students?	_____	_____
9. Do I promptly refer students with speech disorders to the speech clinician and do I then follow his or her recommendations closely?	_____	_____
10. Do I encourage interaction among students (such as discussion groups, interviewing, etc.) as well as interaction between myself and students?	_____	_____

(cont...)

Classroom Teacher's Self-Evaluation Checklist - page 2

	YES	NO
11. Do I listen to my students' answers and consider the appropriateness of those answers for their experience and age level?	_____	_____
12. Do I positively reinforce students for class participation no matter whether the answers are right or wrong?	_____	_____
13. Am I and do I make my students aware of language registers and different levels of appropriateness in language use dependent on the context or situation?	_____	_____
14. Do I make my students feel good about speaking and speech activities?	_____	_____
15. Do I employ questioning techniques that allow students to respond in complete thought rather than "yes" or "no"?	_____	_____
16. Do I wait or allow an appropriate amount of time for students to respond in class?	_____	_____
17. Do I employ discussion techniques that require thinking and defense of answers on the part of students?	_____	_____
18. Am I polite to students in that I listen to and respect their answers in class?	_____	_____
19. Does my lesson include oral components?	_____	_____

C. Developing Language Through Reading

Within the context of this guide, reading is seen as the process of decoding print, getting meaning from print, and bringing meaning to print. That is, reading is the synthesizing of the following abilities and information.

- . Decoding: an understanding of language, how it works, and how it is organized. This would include an understanding of the total range of conventions and symbols associated with print.
- . Thinking (organizing): an understanding of how the ideas carried by language are organized in order to achieve a stated or implied purpose.
- . Prior learning: a knowledge about the physical, social, and imaginary world (past, present and future) and the relationship of self to that world. This knowledge is constantly being expanded and refined through real (doing) and vicarious (reading, discussing, etc.) experience.

The preceding description of reading as a synthesizing process does not deny that analysis is also an integral part of reading. The reader is constantly analyzing the language, the ideas, the organization of the ideas, and the author's purpose within a context of previous knowledge and the reader's purpose. It does emphasize, however, that the reading act to be complete must result in a synthesizing of the parts into an integrated whole. In addition, the reader must be able to accomplish all this with reasonable fluency and/or efficiency in order that reading may become a usable learning tool as well as an enjoyable experience.

The intent of this guide, therefore, is to outline a reading program which emphasizes: the synthesis of the parts of the reading process; the integration of reading, listening, speaking, writing and literature; the utilization of reading as a tool for learning across the curriculum; and the establishment of a basis for a lifetime of reading pleasure.

1. General Goals in Reading

Activities and experiences in reading should help students to:

- consolidate and extend the skills of previous grades, particularly decoding skills and thinking skills (organizing and processing) by placing particular emphasis on the integration of these skills.
- recognize a variety of specific ways in which ideas are organized for specific purposes (fiction and non-fiction materials) and develop an understanding of the relationship between organization and purpose.
- develop the habit of establishing a purpose for reading and of searching for the writer's purpose.
- consolidate and extend their knowledge base through extensive, varied reading and through sharing (listening, talking, oral reading, writing) reading experiences.
- use their prior knowledge as a framework within which meaningful, thoughtful reading can occur.
- develop the skills of critical or evaluative reading.
- extend reading rate (s) beyond mere fluency toward efficiency.
- extend their ability and desire to use reading as a tool for learning as well as a source of pleasure.

2. Specific Goals in Reading

The following statement of specific goals is provided to assist teachers in establishing realistic expectations for their students. It is not intended as a prescription of what to teach. Most high school students will have already achieved a degree of mastery in a number of these areas. The decision as to what should be taught to which student must be made by the teacher after thoughtful diagnosis of the student's needs.

The student's reading performance should reflect an ability to decode written language fluently by applying a combination of:

- | | |
|-----------------------------|----------------------|
| - sight vocabulary | - context clues |
| - phonetic analysis | - meaning vocabulary |
| - structural analysis and a | - dictionary skills |
| knowledge of: | |
| - sentences | |
| - punctuation | |
| - usage | |

Through an understanding of the content and the organization of the content (literal interpretation), the student should be able to:

- grasp the "plain sense" of the material (the main idea);
- state the relationship between the main idea and the details;
- indicate the sequence of action or thought (in narration, description, exposition, or simple argument; cause and effect; opinion and reason, conclusion and proof);
- recognize the communicative function of punctuation, pronoun reference, connectives, negatives;
- understand the use of examples, illustrations and comparisons;
- interpret figurative language: metaphor, simile, personification, hyperbole (exaggeration);
- interpret idioms, proverbs, aphorisms, maxims.

By drawing on prior knowledge, the student should be able to move beyond the literal meaning and interpret meanings not actually stated. This is demonstrated through the student's ability to:

- grasp the author's purpose, intention or plan;
- detect other meanings conveyed by suggestion or implied (mood, tone, sarcasm, humour);
- predict outcomes;
- sense emotional reactions of characters;
- recognize the relationship between the use of language, characterization, mood and setting, and the author's intention;
- identify point of view or stance: first person narrator, third person omniscient;
- detect bias or elementary fallacies of logic: stereotyping, glittering generalization, misuse of analogy;
- form conclusions.

Within a context of prior knowledge and experience, the student should be able to:

- appraise a passage in terms of the author's purpose, ideas, and tone (attitude to subject and audience);

- relate the reading to other reading and to personal experience;
- assess the plausibility of characters, action, or argument;
- recognize time or period differences as well as national characteristics (diction, dialect, place names, local colour).

The student's reading performance should reflect a movement toward reading efficiency through an increasing ability to:

- adjust rate to (reader's) purpose;
- move beyond the words and follow the writer's system of logic (this involves attention to organization, transitions, and juxtapositions as related to writer's purpose);
- select materials suitable to (reader's) purpose, e.g., dictionary or thesaurus, general reference or specific reference, etc.;
- locate the desired materials in a library/resource centre;
- use introduction; index, bibliography, glossary, and appendix of any reference book.

3. Developing Reading Abilities

The central activity of any reading program must be "reading". All other activities evolve out of and lead into the actual act of reading. The teacher's primary aim is to get students reading and keep them reading. Decisions as to what other activities are necessary and for which students can only be made on the basis of continuous observation of the student's reading performance.

For the purpose of this guide, students' reading is divided into two categories:

(a) Free reading.

This is the reading that students do independently for a multitude of purposes. It is this reading that provides students with an opportunity to pursue interests, to develop new interests, to polish their skills, to develop their fluency, to build their knowledge base, to become readers.

(b) Guided reading.

This reading takes place under the guidance of the teacher. It is the major vehicle for developing new skills, for learning how to apply skills more efficiently, for becoming a better reader.

4. Principles of Instruction

The following principles are adapted from a statement of principles prepared for the middle years curriculum by Dr. V. Froesse.

Emphasize comprehension; de-emphasize decoding

During the middle and senior years the stress should be on efficient and functional silent reading. Most decoding skills have been mastered and a continuation of such an emphasis does not necessarily result in improved comprehension. A Manitoba study concluded: "the high grade scores in word study skills for each of the grades (grades 1-3) did not produce a corresponding high grade score in 'paragraph meaning' or 'word meaning'". (Halamandaris, 1971, 176).

A total reading program is differentiated.

In an attempt to better accommodate each student's needs, the reading program should be thought of as a range of overlapping sub-programs:

- (a) developmental program:
to meet the needs of those students whose cognitive development and reading abilities enable them to function at grade level most of the time. This program should be flexible enough to provide an element of challenge for students performing above grade level.
- (b) corrective program:
to assist students in improving their reading skills so that they will be able to function better within the developmental program. Some students will require much more corrective work than others, but no student should work all the time in a corrective program.
- (c) adapted program:
to meet the needs of those students whose cognitive development and reading abilities prevent them from functioning at grade level.

Talk less "about" reading; do more reading.

Reading improves through reading. (Smith, 1973, 184). The goal of reading instruction is not to read basal readers but to read a

variety of materials (typically ungraded) for pleasure and for learning purposes. Reading efficiency is developed through much reading of understandable and predictable print. Consequently, time should be scheduled both for leisure reading (i.e., sustained silent reading and similar techniques) and for work-type reading (to practice various techniques and to gather information). The test of a good reading program is the quantity and variety of reading done by students and teachers, and the opportunities it provides for teachers and students to share the information and enjoyment derived from this reading.

Vicarious experiences and concept building should be fostered.

The reading program is intended to accomplish more than to teach the process of reading; it also is aimed at extending the students' experiences, to familiarize them with literature, and to create interest in our language and how it is used for communication purposes. Every opportunity should be taken to capitalize on reading experiences as a means of clarifying and extending the concepts under discussion and to relate them to other concepts (Pearson and Johnson, 1978; Henry, 1974.)

Reading is more than getting meaning from print; it is also bringing meaning to print. Therefore, the more the reader knows about the writer's topic prior to reading, the more she/he can bring to the print, and the easier will be the reading regardless of readability level. This is just one more reason among many why extensive reading is so important.

Transition from controlled (i.e., basal reader) to uncontrolled reading materials (in terms of concepts and readability).

Throughout the middle years (grades 5 to 8), the student is moving towards independence in reading and needs to be confident in his/her approach towards any type of reading material. It is a move beyond the textbook and beyond controlled vocabulary, sentence structure and organization. Practice in using a variety of non-fiction, factual reference materials, and the media (Platt, 1975; Houk and Bogert, 1974) is essential. This is a time to develop life-reading ability--ability to select appropriate material, ability to locate sources, ability to initiate and self-direct learning through reading.

This process should continue throughout the high school years with particular emphasis on developing confidence and ability in using "reading" to learn.

Encourage students to use "reading" to learn.

Because prior knowledge and experience are so important to reading, students require assistance in developing suitable strategies for moving into new areas of study. This could be a new subject area or a new topic within a subject area. The basic principle here is to move from the general to the specific. The initial reference books used should be the most general statements available on the topic. The purpose is to give the reader a general overview of the topic which will provide a framework on which to hang the more specific details later. If materials suitable to this purpose are not available, the teacher should provide the overview (advance organizer). Students should not be asked to read specific information dealing with a part of a topic before they have a general grasp of the whole.

The teacher should "model" reading.

At every level the teacher is encouraged to read orally to students, particularly material that is intended for oral reading whether it be poetry, drama, fiction, or non-fiction.

The teacher must be seen as a user of books, references, and dictionaries (i.e., avoid the look-it-up syndrome--be an example).

In addition the teacher must be seen reading silently for enjoyment, especially during sustained silent reading periods.

Oral reading must be purposeful.

Oral reading has a place at all grade levels but should not be abused (Zintz, 1975). Oral reading may be thought of on two levels: the student reading orally and the teacher reading orally. All in class oral reading should be preceded by silent reading and preparation. Among the recommended uses of oral reading are: to share information, to entertain, to present material intended for oral presentation, to report, to give direction, to prove a point. A further purpose is to allow the teacher to evaluate oral reading; however, for evaluation purposes, the teacher should keep a checklist or anecdotal record.

Some emphasis should be placed on teaching oral reading, not simply requiring it. A simple checklist including items such as enunciation, phrasing, using punctuation marks, distracting mannerisms, posture, sensitivity to audience, intonation, and rate should be used along with a tape recorded reading by the student. Considerable opportunity for self-evaluation is recommended.

Reading rate criteria have been suggested by McCracken (1967):

<u>Grade</u>	W.P.M.	W.P.M.
	<u>Oral Rates</u>	<u>Silent Rates</u>
1	60	60
2	70	70
3	90	120
4	120	150
5	120	170
6	150	245
7+	150	300

Note: Rate of fluent speech is approximately 120-150 w.p.m.

Grouping procedures improve teacher efficiency.

A variety of grouping procedures such as interest grouping, specific needs grouping, ability grouping, and centres should be used (Musgave, 1975). Individualization may be achieved through individual prescription, contracts, and self-selection of materials. In addition, peer tutoring should be seriously considered along with other tutoring approaches (volunteer parents, aides, etc.).

As a rule, the more specific to the task, the more effective grouping becomes (Findley and Bryan, 1971).

Classroom procedures need to give the student opportunity to exercise independence and to become more responsible for his/her own learning and self-motivation. Some record keeping should be the student's responsibility.

Reading should be integrated with writing, listening, and speaking.

It has been shown unequivocally (Loban, 1976) that there is an interrelationship of the language arts--speaking, listening, writing, and reading--from kindergarten through grade twelve. This means that adequate early language development (primarily through listening and speaking) contributes rather directly to later language development in the form of writing and reading (while maintaining a superiority in listening and speaking).

Well-developed oral language is as complex structurally as most written material for any given age level, and hence, language-experience methods are not restrictive as is often argued (Braun and Froese, 1977).

It is essential that small group work (group talk, brainstorming, role-playing, etc.) be planned to allow for adequate development of language comprehension through realistic communication experiences. Since speaking-listening and writing-reading can be thought of as complementary activities, they should not be isolated but integrated whenever possible (Moffett and Wagner, 1976). Integration makes possible many activities which would not be possible if the same activities were planned separately.

Opportunity for "topic talk" should be planned at all levels.

Topic talk and sharing time are opportunities to practice language arts skills based on prior reading. It is recommended that periods of sustained silent reading be followed by an opportunity to share, at least on a weekly basis. Procedures for book-sharing have been developed by (Hunt, 1967) and (Moffett and Wagner, 1976) for all ages and for students who have read different books. Aspects such as values gained, appropriateness, and appreciation are suitable for discussion regardless of content.

Oral reporting may also be thought of as a natural outgrowth of informational reading (a way of building language skills while studying content).

For instructional purposes materials need to be matched to the reader.

Perhaps one of the most important teacher functions is to ensure that required reading materials are at the student's instructional level. That is, the materials must not present unsurmountable difficulties in terms of word recognition or comprehension, yet must be a challenge (which may necessitate teacher assistance).

The instructional level criteria differ somewhat for the various grade levels (Powell, 1971):

Grade	Uncorrected Errors per 100 Words Read	Comprehension Accuracy Percentage
1 and 2	2 - 13	70 - 89
3, 4 and 5	2 - 7	70 - 89
6 and up	2 - 5	70 - 89

Reading competence and self-concept are closely related.

There is some evidence to suggest that there exists a self-concept subrole which may be labelled reading self-concept (Quandt, 1973). Since the ability to read is so crucial to all subject areas, failure in reading is doubly traumatic.

Much can be done by the teacher to enhance the student's perception of his value and his ability. Firstly, it becomes imperative to assess the student's instructional level (to avoid frustration). Secondly, grouping must not always be by general ability since that will invariably condemn the student to one group. Thirdly, comparisons must be made with the student's own previous work rather than solely with others in the class. Fourthly, the teacher can use a variety of positive reinforcements (that which encourages) to assist the student to develop competence. This may be accomplished by using verbal praise, by giving positive attention and non-verbal attention (smile, nod, etc.) by the expression of positive expectancies, and by written comments (preferably personalized by using the student's name). Fifthly, the teacher may use the student's interest to select reading material. Last, the teacher can plan successful experiences and convey an expectancy of success (Purkey, 1970).

"Skills" teaching should be based on diagnosis.

Not all students need to be taught all the skills contained in skills lists (Veatch, 1968). The teacher will save much class time by using pretests, observation, or diagnostic tests to isolate those who do not have the particular skill under consideration and to allow those who have mastered the skill to go on to other reading.

Published programs must not dictate which skills will be taught. Published programs may be used as one way to teach the skills diagnosed as necessary by the teacher and those considered appropriate for a particular student.

Purpose determines rate.

Reading is successful when one's purpose is achieved. Scanning, skimming, and speed reading are at times appropriate reading procedures when the predetermined purpose for reading is satisfied. The reading rates cited earlier are relevant to basal type reading only.

Thinking is the centre of all reading activity.

It is the teacher's attitude regarding reading as a thinking process and the teacher's knowledge of teaching techniques for developing the thinking skills that make the difference in the classroom (Stauffer, 1975). This means that the teacher needs to understand the process of reading and the process of thinking at various levels of mental development (i.e., Piagetian stages of development, etc.)

Thinking processes such as categorizing, classifying, serializing, judging, discriminating, recognizing and others are basic to all reading "skills". Most items on lists labelled "skills lists" (including those in this curriculum guide) are items which are the names for exercises constructed by the teacher; they are rarely "skills" in the psychological sense.

The teacher will readily see that if thinking processes are the focus of attention, then many of the "reading skills" will be subsumed. For example, "classifying" is common to answering exercises which involve cause-effect, open-closed syllables, fact-opinion, etc. Making thinking processes the centre of teaching is a way of integrating and a way of reducing the total number of lessons necessary.

5. Stages of Reading

While the following outline of the stages of reading refers primarily to the guided reading lesson, the intent is that students will become so familiar with the approach that they will automatically move through the stages every time they read.

Selection of reading materials

Whether the actual choice is made by the student or the teacher, the selection of reading materials should be done with care. In choosing materials for guided reading lessons the teacher should consider:

- (a) The language skills, the organizational and thinking skills, and the prior knowledge of the particular students as related to the language, the organization and the content of the materials.

- (b) The instructional purpose whether it be
- to expose students to particular language structures,
 - to explore a specific method of organizing ideas,
 - to expand knowledge,
 - to practice particular kinds of reading, e.g., skimming, scanning, or
 - to increase enjoyment, etc.

Ideally, however, the amount of reading done by students as "free reading" is much greater than that done as "guided reading". This means that students must develop their skills of locating and selecting materials as related to their own abilities and purposes. The teacher may need to play a fairly strong guiding role in this process initially but should gradually withdraw as the student gains independence. The mark of an efficient reader is knowing what to read and what not to read to satisfy a given purpose.

Pre-Reading Stage

The purpose of this stage is to help students prepare for the actual reading. The amount and type of preparation necessary will vary from one reading task to another and from one student to another, but some preparation should always occur. This preparation should aim to provide answers to some or all of the following questions:

- What is the topic and scope of the content covered?
- What type of writing (fiction or non-fiction, narrative, descriptive, expository, prose, poetry, drama, etc.) is dominant?
- What kinds of language (sentence structures, vocabulary, formal or informal, etc.) are likely to be present?
- What organizational patterns are likely to be present?
- What knowledge do I, the reader, have that relates to this reading task?
- What is the purpose for reading? (Will vary with student ability.)
- What reading rate is appropriate for achieving this purpose?

The teacher's role in this process is to assist students in developing strategies for purposeful reading that they will eventually apply independently.

Secondly, the teacher must serve as a bridge between the difficulties inherent in the particular reading task and the student's reading abilities. Careful selection of materials will help to narrow the gap between the reading difficulties and the student's ability, but it will not, nor should it, eliminate it. Some challenge is necessary if learning is to take place. It is hoped that the following list of questions will assist the teacher in serving this bridging function.

- What area(s) in this reading material will present the greatest difficulty to my students - the language, the organization or the content?
- Which students can read this material with little or no help, with some help, with extensive help?
- Which students will need modified material?
- Which students will have difficulty decoding the language?
- Which students will have difficulty following the writer's thinking process or organizational system?
- Which students lack the background experience and/or knowledge needed to make sense of the content?
- How can I, the teacher, prepare the student to better cope with these difficulties?

Reading Stage

This stage is the focal point of the reading lesson. It is here that the student must adjust his/her reading skills and prior knowledge to the particular reading task. The amount and type of teacher assistance required will vary from task to task and student to student. Some students will be able to undertake difficult reading tasks with little or no teacher assistance while others will require a great deal of guidance with relatively easy tasks. The teacher's aim is to provide just enough guidance to ensure success in achieving the purpose. The reading purpose, however, should be established with the student's abilities in mind and should not be the same for every student or group of students.

Post-Reading Stage

While the range of possible post-reading activities is extremely broad, these activities should:

- involve some kind of response (oral, written, dramatic, graphic, etc.) to the materials read;
- provide an opportunity for students to consolidate and extend their skills (language and thinking) and knowledge through some form of sharing;
- provide opportunities for teachers and students to evaluate how successful each student has been in achieving his/her purpose;
- provide opportunities for teachers and students to diagnose weaknesses and identify strengths in individual students' reading performance;
- stress the integration of listening, speaking, reading, writing and literature with other subject areas;
- serve as part of and lead into the pre-reading preparation for the next reading task.

6. General Strategies in Reading

Extensive Reading

As this is the central activity of the reading program, it is essential for the teacher to devise ways of getting students to do a great deal of reading. This requires the availability of a wide range of reading materials to meet a variety of interests at various levels of difficulty, as well as sufficient time for reading. Many teachers have found the following strategies to be useful.

(a) U.S.S.R. (Uninterrupted, Sustained, Silent Reading)

Establish a fixed, daily time slot of a set length, say fifteen minutes, during which everyone reads, including the teacher. Each individual selects his/her own reading material for this period prior to the actual reading time. However, some students may require teacher guidance in making their selection. Selections should be made from a variety of novels, biographies, autobiographies, high-interest, low-vocabulary materials, etc. Since the object is to sit quietly and read for the full time period without interruption, materials such as magazines, which lead to looking at pictures and interrupted reading, should be discouraged. Book length materials are ideal as they require several periods to complete and so help to sustain

interest from one day to the next. Also, materials selected for U.S.S.R. should remain at school and be read only during the U.S.S.R. period. This practice takes advantage of the interest build-up related to a desire to find out what happens as well as eliminating the "I left my book at home" excuse. Students should be encouraged to select another book for home reading.

The success of this activity depends on: reading every day at the same time; keeping to the time limits (a kitchen timer is useful); providing a wide range of enjoyable, easy reading materials; insuring that silent reading is the only activity that takes place during the period (a sign on the door to warn visitors may be helpful). Students and teachers must be responsible for insuring that they have enough reading materials, at their desk, to last throughout the period.

At the termination of the reading period, provide a few minutes in which individuals can share their reading with the class. The teacher should not dominate this sharing time but should contribute to it by sharing his/her own reading with the class.

- (b) Most high school students should be able to read a book (leisure reading) that interest them with a minimum of guidance. This assumes that the reading difficulties posed by the book are reasonably compatible with the student's reading ability. Some students, however, will require much more guidance and encouragement in order to get through anything approaching the length of a novel. Students with weak language skills, who read very slowly, don't want to read. On the other hand, a major factor in their poor reading performance is the fact that they don't read. This is one of the most difficult and frustrating problems facing the teacher and one which must be solved by each teacher and with each student if improved performance is to result.

While there is no one way of solving this problem, the following procedure seems to work with many students.

- Select a short, easy, action-packed novel such as Call of the Wild with a clear plot line, little description and short chapters which tend to be self-contained episodes.

- After a very brief discussion aimed at focusing attention and establishing the purpose, read the first one, two or three chapters to the students (read just enough to get the students into the story).
- Conduct a very brief discussion about what has been read as a listening comprehension check and to consolidate the action. Encourage students to predict what happens next.
- Assign the next chapter for silent reading (in school or at home) with the direction to read to find out what happens next.
- Open the next session by having an individual student relate what happened. With practice, students should be able to give a very brief, organized summary of the main events uncluttered by specific details. After the designated student has completed his/her summary statement, encourage other students to fill in points that they feel are important and to question each other's accounts.
- Read the next chapter to the students, hold a brief discussion and direct students to read the next chapter. Continue alternating the reading through to the end of the novel. At this point conduct a brief summary discussion, and proceed to the next novel using a similar pattern. The teacher's long-range goal should be to gradually turn over more and more of the reading to the students as they gain confidence, e.g., teacher reads one chapter and students read next two and so on until students are reading the whole novel.

Note: The aim of this process is to get students reading. It is appropriate to draw students' attention to some literary elements if this will contribute to their understanding and enjoyment. Some writing tasks should be a natural outcome of the reading and discussion. However, don't let these activities drag on and dampen the enjoyment. Most books selected for this purpose should be completed in five to ten class periods.

Language (Decoding) Skills

With certain individual exceptions, high school students who still demonstrate weaknesses in word attack skills are not likely to gain much more from phonics drill. A close examination of these students will reveal that, in the main, they know their phonics rules but they over-apply them to the exceptions ("done" for "dun") as they fail to apply

any other method of word attack. This tends to result in a lack of confidence and confusion even with the phonetic approach. Instruction which concentrates on showing the student how to use the meaning, prior knowledge, and the organization or flow of the sentence and/or paragraph to predict what the word will likely be before applying phonics; which places emphasis on fluency training (extensive reading of easy, predictable material--high-interest, low-vocabulary); and which incorporates some work on structural analysis (taught as a spelling skill), sentence-combining (taught as a writing skill) and sight drill of the most common, irregular words (taught as a spelling skill) is much more likely to prove successful.

Thinking (Organizing) Skills

Central to the reading process is the reader's ability to follow the writer's system of logic. Poor readers tend to view reading as a decoding rather than as a thinking process. Consequently, they approach reading one word at a time or, at best one idea at a time and fail to recognize, let alone use, the built-in relationships as an aid to understanding and memory. Good readers look through the words to the ideas and are not really aware of decoding words in much the same way as the listener listens to ideas. Furthermore, good readers don't attempt to understand or remember ideas in isolation. Rather, they deal with sets of ideas and use the relationships among the ideas to build a greater understanding of the whole, which in turn is used to recall the parts.

The first step in assisting students to look beyond the words and the details to the organizational framework is to insure that they understand the two basic systems of organization - sequence and classification.

(a) Sequential organization:

Time Sequence - Most readily recognized in narrative writing but also used in some kinds of descriptive writing such as the description of a process. In reading this type of material, the reader should see the story or process as a sequence of events and use the sequence to recall the parts, e.g., first this,

then this, etc. One way of developing this ability is to have the student read or listen to a short passage (chapter), close the book and retell the story in sequence.

Spatial sequence - This is the basic organization used for describing objects, physical appearance of people, the settings for novels, plays, etc. In using this type of organization, the writer generally attempts to provide a panoramic view or general framework as a spatial organizer prior to drawing attention to particular objects or parts of objects within the frame. The key to understanding spatial sequence is the ability to visualize or picture in the mind what the writer describes in words.

In attempting to assist the student to comprehend spatial, sequential organization, the teacher must point out that there are really two focal points: the object or scene being described and the vantage point or position of the writer as related to that object or scene. The skillful reader will station him/herself next to the writer, move with the writer, and so look through the writer's eyes. It may prove useful to illustrate this by using television. In this case, the camera becomes the observer (writer), and the viewer has no choice but to look through the camera. It should be pointed out to students that the vantage point changes as the camera moves closer, farther away, above or below the scene. Students should then be shown how the writer follows the same principles.

However, the picture as well as shifts in vantage point are now set out in words, and the reader must be more active than the television viewer.

(b) Classification

This is the basic organizational system of expository writing. In this system, ideas are collected into sets on the basis of some common feature which is identified by the topic or main idea. For example, an expository essay is a set of ideas which are related through a general topic; a paragraph is a sub-set of ideas which deals with a particular aspect of the general topic. This is quite different than arranging ideas in sequence and requires a different mind set on the part of the reader. While the reader follows time sequence with the

question "What happens next?", she/he approaches classification with the questions "What is the topic? What does it tell me about the topic?" It should be pointed out to students that this is the same classifying process that they used in elementary school to sort objects into sets on the basis of physical characteristics, or in the mathematics class when they arrange numbers in sets.

Once students are aware of the basic organizational systems and the different demands these systems impose on the reader, they are ready to look more closely at:

Variations

- breaks in time sequence such as flashbacks;
- insertions such as descriptive passages in narrative or narrative illustrations in expository writing.

Combinations

- expository writing such as in social studies where the ideas are classified on the basis of time and/or spatial sequence;
- narrative writing, particularly passages that are written from the point of view of a narrator who stands outside of the action, which overlays the time sequence with spatial sequence.

Specific classification systems

- comparison,
- contrast,
- cause and effect,
- stating examples,
- analogy
- defining, etc.

While it is important to draw students' attention to the organizational patterns of writing as a part of the instructional process, the long range aim is to develop readers who automatically shift their thinking to accommodate shifts in organization. For the most part the reader should be able to deal with the decoding and organizational processes at a subconscious level, thereby freeing the conscious mind to predict, to infer and to evaluate.

Extended interpretation is the result of integrating the information

provided by the writer with the prior knowledge of the reader to create a greater meaning.

Critical interpretation is the act of evaluating the writer's ideas and presentation within the context of the reader's prior knowledge. This should lead to a re-evaluation of the reader's opinion.

There is likely some truth in the statement, "You can't teach someone how to think". However, it is possible to set up situations which will require certain kinds of thinking. Group discussions based on open-ended questions, where students are encouraged to ask questions of each other, to challenge and/or justify opinions, will stimulate thinking.

Fluency/Efficiency Skills

Fluency, as used in this guide, refers to the ability to move through the reading material with a minimum of interruption. The key activity for developing fluency is extensive reading of easy materials. Daily periods of U.S.S.R. should contribute to students' fluency, particularly if the following modifications are made:

- prior to reading have each student estimate and record the average number of words per page in his/her book;
- students should strive to read (with comprehension) as many pages as they can within a fixed time period (15 minutes?);
- following reading, students calculate their reading rates in words per minute and record;
- at each subsequent period of U.S.S.R. each student sets a quota of one page more than was read the previous day and strives to meet this quota

The record keeping for this modification of U.S.S.R. can be facilitated by providing each student with blank copies of the fifteen minute reading form on the following page. This activity has the added advantage of encouraging self-evaluation.

Fifteen Minute Reading Form

Reprinted from an unpublished paper prepared by Dr. H. Klein,
University of Saskatchewan, with the author's permission.

Book Title _____ Author _____

Words on a page 450. (To obtain words per minute (or rate) multiply
pages read/15 by words on a page.) $9/15 \times 450 = 270$ words per minute.

Date	Finishing Page	Beginning Page	Total Pages Read	Quota	Differ- ence	Rate W.P.M.	Comments
12-27	16	7	9	15	-6	270	Funny slowed me down
12-28	26	16	10	10	0	300	Skipped some des- criptions
12-29	37	26	11	11	0	330	Zipped through conversations
12-30		37		12			

Efficiency, on the other hand, refers to the ability to achieve a particular reading purpose with a minimum of wasted effort. This requires the development and use of the ability to:

- locate the appropriate materials quickly - library skills;
- use book parts (table of contents, index, etc.);
- adjust rate to purpose (skimming, scanning, study reading, etc.);
- take notes as necessary to achieve purpose.

High school students, with teacher guidance, should be expected to locate and read a wide variety of materials for a variety of purposes. Teachers should strive to set a reasonable balance among the four major variables: the materials, the student's skills, the reading purpose and the reading time.

Developing the student's ability to read efficiently should be given high priority at the high school level and is a responsibility that should be shared by the entire staff.

7. Specific Vehicles in Reading

short stories	magazines
novels	pamphlets
poetry	cartoons
fables, legends, myths	encyclopedias, dictionaries
essays	text books
biographies	other non-fiction
autobiographies	student's writing
newspapers	

Students should learn to adjust their reading of the above materials in order to read for:

- author's purpose
- concepts
- information
- interest
- general overview (skimming)
- location of specific information (scanning)
- specialized considerations determined by form and content

It is possible to get some ideas as to what a student is experiencing from a particular reading task simply by observing the student reading (e.g., some forms of enjoyment can be observed). However, the only method for the teacher to determine the level of understanding achieved by the student is to observe the effect reading has had on other modes of behaviour such as:

- pre and post-reading activities
- interactive discussions
- formal oral and written responses
- formal and informal book reports
- paraphrasing
- asking and answering questions
- notemaking
- oral and written reports on research projects
- application of ideas gained to a new situation (speaking, writing, dramatizing, role playing, debating)
- use of vocabulary, sentence structures, and organizational patterns in later speaking and writing situations.

8. Evaluation/Diagnosis In Reading

The major emphasis of this section is on diagnostic or formative evaluation for the purpose of determining how to assist the student to improve his/her reading performance. Diagnostic evaluation yields the the necessary information for planning instruction and student activities. It provides both teacher and student with feedback about the student's present performance as related to his/her past performance.

Summative evaluation, on the other hand, measures student performance as it relates to the performance of his/her peers and to the course requirements. While summative evaluation yields useful, comparative information on a periodic basis, and incorporates information from diagnostic evaluation, end-of-term tests, etc., it doesn't have the impact on instruction that diagnostic evaluation has.

The basis of diagnostic evaluation is the daily, informed observation of students' reading performances. It is the constant search for answers to such questions as:

- (a) Can this student read and learn from this material? Without help? With help? Not at all?
- (b) If the answer to (a) is that the student can perform with help, what kind of help? Does the student require help with: the language, the organization, or the background knowledge necessary for understanding the concepts?
- (c) If the answer to (a) is that the student can't read the material even with help, then:
 - could the student read the material to achieve a more limited purpose? (Skim for general overview; scan for specific ideas rather than in-depth study reading)?
 - could the student understand the concepts if the material were read to him/her?
 - what alternate materials could be used to achieve the same purpose?

The foregoing list of questions is not intended to be a complete listing of all the questions that could be asked. It is intended rather to illustrate that diagnosis is not based on any particular test or method of testing. Good diagnostic evaluation is based on knowing what information is required. The method of collection is determined by the nature of that information.

Diagnostic Methods

Teacher Observation

The teacher's daily observation of student performance is central to the diagnostic process. The observant teacher knows those students who are having difficulty and those who are not. It is frequently on the basis of observation that the teacher decides what other diagnostic methods are necessary to gather more specific information. It is through observation that the results of other diagnostic methods are validated and/or modified.

Effective observation, however, is much more than a random glance around the classroom at thirty students. First, the teacher must have a complete understanding of the reading process and what constitutes a good reading performance in order to understand fully what is observed. Second, the teacher must recognize the integrated nature of learning. For example, organizational problems in mathematics, social studies, writing, speaking, or listening will undoubtedly show up in reading. Third, while some observation should focus on how a group works, observation should, in the main, focus on the performance of individual students as members of groups and as individuals.

To facilitate the observation of individuals, it is useful to set up an observation schedule which sets out a specific day and period during which to observe a specific student. Keep an ongoing record of major observations for each student: e.g., spent ten minutes looking for her books, sharpened her pencil twice, asked to leave the room, asked another student "What are we supposed to do?", announced "this is boring."

Interviews

Much valuable diagnostic information can be obtained through the teacher-student interview. Most students have a fairly complete sense of their reading problems and interests which they will share privately with a teacher whose confidence they trust. However, the teacher will need to direct the student's attention with questions.

The teacher-student interview should be a sharing of information which is of concern to both parties. This is the time for the teacher to provide the student with information from diagnostic testing, etc., that

will help him/her to deal with the problem. In particular, the teacher must help the student to identify areas of strength. Poor readers generally know they are poor readers and can identify areas of weakness; they have more difficulty recognizing those things they do well.

Standardized (Norm-Referenced) Tests

These tests yield summative rather than diagnostic information. However, the teacher may wish to use this type of information as a starting point for diagnostic evaluation. These tests can be useful for indicating which students are likely to have difficulty at the grade level, which are likely to cope with help, and which may need more challenge. These tests only indicate the probability that student A is a better reader than student B. They neither guarantee it, nor do they indicate why.

Criterion-Referenced Tests

These are somewhat more diagnostic than norm-referenced tests in that they attempt to measure a student's ability to achieve a number of stated objectives. However, they are only diagnostic if the results are analyzed on the basis of individual objectives. Totalling the scores makes this a summative test.

Cloze Procedure

This is a most useful method of finding the answer to: can this student read this material? At the same time it will indicate the student's general reading abilities relative to other students tested.

Cloze tests are constructed by deleting every n^{th} word from a passage and replacing the deleted word by an underlined blank of consistent length. The testee's task is to supply the deleted word for each blank. The usual practice is to accept as correct only those responses which exactly match the deleted word. However, spelling errors are usually disregarded. When using the cloze procedure as a measure of passage difficulty, most researchers have followed the practice of deleting every fifth word.

Criteria scores have been established for the Cloze procedure using a deletion pattern of every fifth word and a marking scale which accepts only the exact replacement (disregarding spelling errors) of deleted words as

correct.

% of correct replacement:

40% or less - Material is probably too difficult for this student.

The lower the score the higher the probability of student frustration.

41% to 60% - Material is at the student's instructional level, and the student should be able to read it with some help.

61% or more- Students should be able to read this material independently.

In using the Cloze Procedure to predict the level of success a group of students may have with a particular book, the following suggestions may prove useful:

- Select two or three passages from different parts of the book. (Taken together the passages should have at least 500 running words.)
- Type each of these passages on a separate page, deleting every fifth word as outlined above. (The first sentence of each passage may be left intact.)
- Number each blank consecutively from 1 to 100 and prepare an answer sheet with corresponding numbers. This will ease the marking.
- The numbering of blanks should run consecutively across the two or three passages in the sample. Once the hundred deletions have been made, the remainder of the final passage may be left intact or omitted.
- Prior to using the Cloze Procedure as a diagnostic tool, it is advisable to have students complete and discuss a short Cloze sample to ensure that they understand what is expected. Students should understand that they are expected to use the context in order to guess what word was deleted.

Note: Cloze Procedure is also a valuable teaching tool and is particularly useful for developing students' ability to use context clues. When used as a teaching tool, however, the rules should be changed to fit the purpose. For example, you could omit all verbs, adjectives, etc., rather than following a regular n^{th} word deletion.

Informal Testing

One of the more valid methods of observing a student's reading performance is through teacher-made informal tests. These tests consist of a series of short, graded passages (two passages at each grade level to be tested). The passages may be taken from the instructional materials being used in the classroom and graded by applying a readability formula such as the Fry Graph. Alternately, a series of cards from an S.R.A. kit could be used.

Once the passages have been selected, a master copy of each passage should be prepared from which the student will read. In addition, a number of teacher copies of each passage should be produced (one for each student to be tested). The teacher's copy should have spaces for the student's name, testing date, and reading time. It should also display the passage to be read double-spaced to allow for writing in student errors and a series of five to ten comprehension questions.

Ideally, the testing should be done individually in private. However, if this is not possible, it can be done at the teacher's desk while the class is working on an assignment.

Start by giving the student an easy passage (two or more grades below level), and ask him/her to read it aloud to you. Inform the student prior to reading that you will be doing some writing during the reading, timing the reading, and, after the reading, will be asking some questions. While the student reads, the teacher attempts to keep a record of the errors, as for example, she/he may write in, phonetically, mispronunciations; circle omitted words or word parts; write in substituted words; underline words repeated; insert with ^ added words; mark with a "C" errors which were corrected; mark with an "S" words supplied by teacher, etc.

Note: You may wish to tape the oral reading and transcribe later.

On completion of the reading, take away the student's copy, record the time, and ask the student to tell you about what she/he has read. Indicate on your sheet whether the student has, without assistance, provided answers to the questions listed there, and if so, number them in the order given. Ask the student the remaining unanswered questions, and indicate correct (✓) and incorrect (X) responses.

Proceed by giving the student the second passage at the same level but with the direction to read it silently. Follow the same procedure as for oral reading except for the recording of errors.

However, you should note such things as lip movement, following with finger, and any words you are asked to supply.

Repeat this procedure through progressively more difficult levels (or go back to easier levels) depending on the student's performance. Testing should end once the student has reached the frustration level.

Levels	Total of aided & unaided comprehension	Errors per 100 words
independent	90% +	0 - 1
instructional	70% - 89%	2 - 5
frustration	0% - 69%	6 +

In analyzing the results of this testing, the teacher should look for the following kinds of information:

- Is there a fluency problem (rate)?
- What level and type of material can this student read independently? with help?
- Is there a decoding problem? What kind(s)?
- Does the student follow the passage organization (sequence, classification) in unaided recall?
- Does she/he comprehend? Why not? (Poor approach, lacks background, only literal level, etc.).

Note: Only students identified by other means as having reading problems need to be tested in this way.

D. Developing Language Through Writing

As stated elsewhere in this framework, language serves a dual purpose; it is one of a number of ways in which we represent the world to ourselves and it is the prime and most accessible means of communicating our perceptions.

As language-using beings, we have access to a rich and complex system of sounds through which we learn about the world, ourselves, and others in a distinctly human way. It is through our use of language that we become part of a complex network of shared awareness, and that, individually, we are able to share the knowledge and awareness of others far removed from us in space and time.⁽¹⁾

Writing, like reading, is learned behavior. It requires practice and application. Because it exists in a different context and addresses an absent audience, it usually demands a level of verbal explicitness and elaboration that normal speech does not. Writing is a visible product, bound by certain accepted conventions that makes it similar to, but yet different from, speech. Writing allows for a high degree of conceptual complexity and employs a number of strategies not readily found in normal speech.

For these reasons, writing requires motivation, purpose, and application. Students and teachers must bring these personal qualities to the writing class in order to discover, for themselves, the rich resources of their own language that can be encoded in writing.

1. General Goals in Writing

Activities and experiences in writing should help students to:

- Gain maturity in writing and apply their writing to their own academic needs.
- Become aware of the relationship between oral and written expression and transfer appropriate elements from their own oral language to their written language
- Develop writing competence for satisfying needs in imaginative, transactional, and personal contexts.
- Develop proficiency in the fundamentals of usage, syntax, spelling, sentence and paragraph structure in writing.
- Expand the amount and variety of writing they produce.
- Evaluate their own writing and that of their peers in order to help them improve their own written expression and gain objectivity about their own writing

(1) Dr. R. Sanford: Lecture to Manitoba Writing Project

- Understand the nature of and avoid all forms of plagiarism.
- Understand the underlying principles of clear and logical thinking in organizing and developing ideas and to apply these to writing situations.
- Write honestly about their own experiences and the experiences of others.
- Write on various kinds of topics for various purposes and audiences, using various forms in a planned and sequential manner by gradually introducing more mature forms in their writing as they progress through the years.

2. Specific Goals in Writing

As a result of the program, the students should show progress in:

- Discovering, limiting, and developing their own topics;
- Writing descriptive, narrative, and expository, argumentative, and persuasive prose and appropriate combinations of these;
- Writing experimentally and imaginatively, using appropriate literary forms; those students with special ability should have special opportunities to strengthen them;
- Practicing various kinds of writing which are likely to be of practical use to them;
- Writing about content from other school subjects;
- Using source materials properly when preparing written reports, reviews, and arguments;
- Using variety in sentence structure and precision in word choice as an integral part of effective writing;
- Expanding vocabulary in writing contexts;
- Developing proficiency in writing:
 - supporting detail
 - various organizational patterns
 - idioms and other figurative language
 - summarizing
 - comparing and contrasting
- Responding in writing to the ideas, approaches and underlying assumptions of another person's writing;
- Developing flexibility and variety in syntactic structures used in writing;

3. Developing Writing Abilities

Writing competence emerges gradually in students. It is the result of the frequent practice of thoughtful composition: the selection of words, the composing of sentences, paragraphs and longer passages for various purposes and audiences, and the shaping or editing of these units of meaning for particular effects of style and emphasis.

Speaking and writing should support each other in the Language Arts program, as both foster the production of language (composing). To improve their skills of composing, students should be able to work with units of meaning (words, sentences, paragraphs, longer passages) in a continuous and related way throughout the year, so that their speaking and writing reflect increasing vocabulary, syntactic and organizational growth, and fluency.

One major development in writing is a gradual transition from personal writing to more analytic writing. Growth in writing ability is a highly individualistic process; therefore, all students will require time and opportunity to adjust gradually to those special demands of, say, impersonal expository writing, which processes information and deals with abstractions. The work of previous grades should be reviewed, consolidated, and made more challenging before students are encouraged to respond in more abstract formats. New organizational patterns should be introduced to the class incrementally by short, focused, planned assignments, as well as incidentally to individual students when needed.

The choice of topics about which students write should reflect a concern for their opinions and efforts and should invite personal reaction. Grade IX student writing may tend to be narrative and descriptive in nature and the topics chosen could deal with personal experience -- the "I" emphasis of Moffett. The purposes of some of this writing could be that of clarifying personal experiences, trying to understand one's relationship with others, and trying to understand one's own nature. Topics in this personal strain will invite reflective thought.

Personal narrative and descriptive writing should gradually be complemented by that kind of writing in which students will be given opportunities to share their understandings and perceptions with others in a more public manner and the need to inform, instruct, convince, and persuade will emerge more fully -- Moffett's "YOU" category.

More formal or advanced prose, which evinces qualities of more precise style, greater objectivity, logicity, and effective organization, is the logical outgrowth of and corresponds to Moffett's "IT" category.

If students share their writing with an audience of peers, they will gain confidence and learn in a more compelling way to give shape to their personal experiences and to external events. Under these circumstances, composing can be taught as a growth model in which language patterns and techniques can be incorporated into students writing more naturally, helping them to summarize, compare, classify, define, and hypothesize, interpret and express their personal feelings.

Many common errors students make with inflections, basic agreement, tense shifts, pronoun agreement can be reduced by proof-reading and revision experiences. Work at the sentence level should continue throughout high school in order to help students to develop greater competency in:

- (i) consolidation (sub-ordination and co-ordination)
 - (ii) modification (relative and adverbial clauses, phrases, and words)
 - (iii) sentence completeness (fragments, run-ons, etc.)
 - (iv) the use of more advanced sentence structures (parallel structures, periodic structures, variety and so on)
- (For further information and strategies, see the Language Study section IX F)

Of equal importance is the work done at the paragraph level (the beyond-the-sentence level). Students will benefit from frequent, directed, in-class exercises in the handling of paragraphs and, also, from a general understanding of the importance of the paragraph as a basic unit of meaning in longer passages of their reading and writing.

At Grade IX, students should practice short, frequent, timed exercises which will help them handle paragraphs using such things as: particulars and details; instances and examples; reasons and inferences; definitions; arranging and balancing of ideas; cause and effect; simple contrast and comparison.

At Grades X and XI levels, exercises in paragraph development should enable students to perceive the different structures of paragraphs in a

wide range of written materials, as training in the recognition of thought patterns and movement in writing. Examples of such patterns are: climactic arrangement, the general to the specific, the use of analogy, questions and answer, comparison and contrast, problem and solution.

Consistent practice in short, focused paragraph writing will help developing writers deploy these techniques and patterns in their longer writing.

In their longer writing, students in Grade IX can combine narration, description, and simple exposition to move beyond the paragraph and explore such longer forms of writing as the personal essay, the personal letter, the extended description, the short plotted narrative, the short story, simple play-scripting, and so on.

Assignments could be varied to invite longer writing of an imaginative nature -- memoirs, interior monologues, stream-of-consciousness writing, and poetry -- as well as such more functional and factual descriptions and accounts as character sketches, reviews (book, film, sports), notices, advertisements, simple business letters, instructions.

Depending upon the particular objective of the assignment, various techniques could be taught as growth skills. In Grade IX, these techniques could include:

- the use of an arresting introductory sentence
- the appeal to the senses
- the control of time order and physical vantage point
- the use of dialogue and setting
- the use of suspense
- climactic build-up etc.

In Grade X, the emphasis is on purpose and audience. By writing to a variety of purposes and to different audiences, students will be exercised in all possible relations that might obtain between themselves, as writers, their audience, and their topic. The variety of both audience and purpose should be extended progressively. Audience is extended from self, peer, known and unknown adults, to audiences who are even more remote: the range of purpose is made more varied and complex. Each gradual shift in audience and purpose will entail changes

down the line from form or organization of writing, individual word choice, to language use, tone, and mood. The variations in both audience and purpose should prompt the kinds of writing students, at this stage, are likely to meet in the world at large.

In Grade X, the longer writing could include autobiographical writing, recording of conversation, dialogues, personal writing (memoirs, diaries, journals, note-taking, letters) personal essays, short stories, reviews, biographical and character sketches.

In Grade XI, the emphasis shifts to considerations of style: the personal voice the student uses to present a chosen topic to a specific audience in an appropriate way.

At this stage, it is hoped that students will be conscious of the choices a writer makes and the control he exercises over ideas, vocabulary, sentence structure, organization, form, tone, atmosphere, register, rhythm, and the use of imagery.

Also, at this level, writing entails the exploration of the techniques of logical argument and persuasion, as well as a study of the power and richness of language and the effect language has when used on a wider, more public and unseen audience.

The writing program in Grade XI, should provide students with opportunities not only to write creatively but also allow them to observe, think and write more objectively.

The year's work could include the writing of:

- a) summaries, reports, reviews;
- b) critical and interpretive essays;
- c) argumentative and persuasive writing using an idea which has to be supported;
- d) expository essays or other forms which use:
 - (i) a thesis statement or controlling idea and
 - (ii) further elaboration of the idea, using such developmental patterns as: - supplying evidence, comparison and contrast, the use of analogy, use of analysis, definition, cause and effect, deductive and inductive reasoning, more complex temporal patterns.

Grade XII should enable students to apply to specific forms, the techniques they have learned. Emphasis is placed upon an awareness of

the many forms and their appropriate application.

In addition to the written forms mentioned in the earlier grades, Grade XII writing could include:

- (i) speech writing
- (ii) library/term paper
- (iii) script writing (drama, radio, T.V.)
- (iv) journalistic writing
- (v) business letters and memoranda
- (vi) writing of public announcements, advertisements, and bulletins.

The Instructional Stages of Writing

To aid the instructional process, three stages are suggested:

- (i) The Pre-writing stage
- (ii) The Actual Writing Stage
- (iii) The Post-writing or Editing Stage

This division of the instructional process may help teachers to get at the necessary skills and behaviours their students need in a more systematic manner.

However, in the process of writing, itself, these stages are not clearly defined nor strictly linear -- they often merge and overlap as the writer shifts his attention, in writing, from his experience to his audience and to the written work itself.

(i) Pre-writing Stage

(a) Incubation of Ideas

It is futile to approach writing through any method which ignores the student's own thoughts and feelings. Students write best when they write within their own experience. If they are able to share their experience and expand their knowledge through reading, they will be able to shape and crystallize their thoughts into language which is clear and precise before they move into the intensely personal act of writing. Incubation is the time used initially in sharing ideas through listening, speaking, and reading.

(b) Selection of Ideas

Young writers benefit from guidance given in selecting significant ideas and facts from those subordinate ideas and details which merely support a topic. This step enables them to avoid making bold, unsupported assertions by enlarging upon a statement using examples, illustrations, definitions, comparisons, quotations, and other forms of evidence.

(c) The Communication Focus

Every piece of writing is the result of a number of choices a writer makes. These decisions determine the form, argument, point of view, and mood of the written passage - in other words, how the writer will handle the content or ideas for a specific purpose and audience. Time should be spent in class helping young writers to resolve these problems by explaining the appropriate conventions, techniques, and language patterns which could be incorporated into their writing to compare, define, classify, summarize, synthesize, interpret, assess and express their feelings.

(d) The Writing Plan

The final pre-writing activity should be the preparation of a plan of attack. This plan should give evidence of logical order of development, a defining (thesis) statement, or dramatic buildup, where appropriate, but need not be a formal outline.

(ii) The Actual Writing Stage

Writing is a personal act in which students search within their own resources for words, images, and expressions appropriate to the task or theme. The teacher is largely external to the process, though she/he should provide a tolerant, enabling atmosphere.

The initial difficulty for many students is that of finding an effective starting point, an incident, event, image, or narrative which can serve as an equivalent for the internal experience they wish to tell or describe. They often change their writing plan through numerous trial and error beginnings. Other students have

little difficulty in keeping to the prepared plan.

Students should be encouraged to improve upon their first draft. Reworking a first draft may be onerous for many students, but as situations are organized in class so that the teacher, fellow students and others become a real audience with whom the writing is eventually shared, the young writer, himself, will readily engage in discussions about the best way to express his opinions.

Students should be encouraged to maintain an individual folder of their writing.

(iii) The Post-Writing Stage (Editing or Monitoring the Growth Skills)

Careful editing of first drafts can help resolve any disparities between what was intended and what was written, and help developing writers close the gap between themselves and their readers by providing opportunities for further thought, clarification, and examination of other choices. These opportunities will help students to understand and appreciate development of such things as argument or plot, paragraphing, variety in sentence structure syntax, spelling, punctuation, word order and usage.

Writing ability increases as the student acquires the ability to write with unity, coherence and emphasis.

Unity involves:

- limiting and focusing on a topic
- having a central purpose clearly in mind
- having a particular audience in mind to whom the case (thesis) must be made clear
- logically ordering main ideas (or sentences)
- subordinating minor ideas
- omitting unrelated materials
- using topic sentences
- maintaining a consistent physical or personal point of view or tone

Coherence involves:

- arranging the parts so that they hold together
- avoiding missing links in thought

- supporting assertions
- using transitions to make logical connections
- using transitions to show changes in time relations

Emphasis involves:

- considering other ways of organizing ideas or events in order of importance, to secure climax
- starting with a core sentence
- making the beginning clear, purposeful and interesting
- pacing events
- using the active voice
- revising sentences to avoid choppiness (periodic, inverted)
- using sentences of varying length and form for effect
- using an appropriate ending

Mechanics

All writing should emphasize the need for neatness, legibility, and the observance of appropriate use of punctuation, spelling, syntax, and format. The reader is directed to the language study section of the curricular framework for a complete discussion of these areas of concern.

4. General Strategies in Writing

Free-Flow Writing

One of the most exciting aspects of writing is its ability to free students to express their own ideas and discover, for themselves, their own powers of expression in language. Frequently this discovery is stifled by over-anxiety about "correctness". If the teacher observes the principle of "growth before pruning" and establishes a balance between intervention and non-intervention, confidence may grow. Much of this confidence can be stimulated through free-flow writing. In free-flow writing, students are given occasional opportunity to let their minds wander and write with only the one requirement of not stopping until the end of an agreed time limit. From time to time, the assignment may be varied from being unfocused to focusing on a suggested topic or idea. Free writing of this kind increases fluency, creativity, and confidence. Although students are often free to select their own topic or form or genre, many teachers encourage them to re-shape and revise their first drafts and re-write them for sharing with the class.

Responding to Direct Experiences

Students write freely when their thoughts and feelings are stirred by some direct experience. By encouraging students to reflect upon their experiences, teachers can make them more sensitive to their environment, more aware of their feelings, and more ready to share their opinions. Writing of this nature can be stimulated by:

- a) classroom talk and discussion in which students interact giving different viewpoints;
- b) role-playing and other socio-dramatic situations in which there is interaction of ideas involving decision-making and value judgements;
- c) responding to photographs, paintings, and films, especially those illustrative of the human condition; teachers will find that films with no dialogue are particularly useful as students will be required to translate visual conceptualization (and symbolism) directly into writing: examples of such films are Fire, Red Balloon, Stringbean;
- d) Interpreting the mood in selected pieces of music;
- e) students' continuing interests and hobbies;
- f) responding to literature, which is dealt with more fully in the Literature Section (IX, E)

Providing Starters

All writers have the initial difficulty of finding an effective starting point: an incident, event, image, object, formula, or structure which will act as a springboard for discourse. This difficulty arises where the writer has to create his own context in absence of safe reference points. Teachers can help students in various ways to begin their writing by supplying starters or openers as:

- a) suggesting the use of formulae, as limerick or ballad
(There was a king in Scotland)
- b) supplying the first sentence, as in a narrative
- c) posing a specific question to be answered, as in an essay
- d) providing a generalization to be supported, as in an expository essay.

Sentence-Combining

Sentence-combining exercises expand the practical choices and stylistic options available to students and should be offered as complementary instruction in writing. In addition to increasing the level of syntactic fluency of students, sentence-combining instruction can be used to aid students in developing a sense of audience and purpose in their writing and the kinds of structural choices affected by audience and purpose. Sentence-combining can also be used to aid students in developing ability and gaining practice limiting and focusing on topic, choosing appropriate detail, developing means of indicating emphasis, logically ordering ideas, subordinating less important ideas, and maintaining consistent physical or personal point of view or tone. Sentence-combining exercises presented in paragraph form (e.g. Strong's Sentence-Combining: A Composing Book) can aid students in developing their own strategies in situations in which they do not have to generate composition ideas. Sentence-combining can aid students in developing strategies for arranging paragraph parts, avoiding missing links, using transition, and in developing flexibility in manipulating language. In using sentence-combining materials, students should be given the opportunity to discuss options and choices they may make in completing the exercises and to defend the choices of particular structures.

Modelling

One cannot consider a high school writing program without taking into account its reading complement. Writing often evolves from reading. Most students broaden their interest and derive their information about the culture directly from their general reading. The subject matter of newspapers and magazines has a sense of immediacy (and relevance) and appeals to those students who wish to avoid the purely "literary". Teachers can capitalize on this interest. From the "gossip" columns to the editorial page, newspapers and magazines have a variety of writing styles. Students can explore the distinctiveness of style and outlook of various contributions to, say, the sports page. They may even wish to write an imitation of their favourite columnists. The concepts of D.N. Fader and McNeil (1968), of "Saturation and Diffusion", are well-known.

Many teachers of reluctant writers have followed his suggestion to surround weaker students with magazines and paperbacks of all kinds and to encourage the keeping of journal accounts of reading.

Many students will benefit from hearing effective writing read aloud. These readings should not be long. Short effective examples of a writer's choice of words and variety of sentence patterns will provide students with suitable models which they may wish later to employ in their own writing.

The Writers' Workshop

This technique is designed to supplement the writing program. Its success depends upon the production of each student. Working from actual materials, such as documents, newspaper, magazines, journals, novels, taped interviews, speeches, film, radio programs, students re-shape or translate these into other written forms for different audiences. A novel becomes a radio-script; excerpts from local historical documents become drama playscripts; journal entries become the basis of a novel. In writers' workshop students may also practise special skills like the writing of a business correspondence or poetry, or note-taking or summarizing.

Writing for Peers

Throughout this section much has been made of the notion that students should share their writing with their peers. By this means, it is hoped to remove much of the artificiality of school writing and making it more like writing in the outside world, a real means of communication.

Peer groups provide an audience, close to the writer yet sufficiently critical to demand that the writer improves his skills by perceiving the effect it has on fellow students. Peer groups provide different viewpoints and suggest different stylistic choices. Also, they provide immediate feedback and, therefore, permit more writing to be evaluated. Small group discussion by students of their own writing should take place in the light of agreed criteria. Class discussions will be most profitable if focused on particular writing problems and practices. The emphasis in all discussions, however, should be on the merits in a

piece of writing and on the ways in which the student can improve, rather than on mistakes.

Timed Writing

At times, in order for students to become comfortable in writing situations and to aid spontaneous proficiency in writing, timed writing ("writing to the clock") might be employed. In non-threatening circumstances, short time limits imposed on specific writing tasks can give students practice in quickly arranging their thoughts and making stylistic decisions in writing.

The Six W's

Often, during either the planning stages or the editing stage, students may wish to interrogate their topic or writing to insure that all areas have been covered. "A six-W check" can help students identify the who, what, when, where, how, and why of the content of their writing task. This procedure can be used at the word and sentence levels in short assignments, or at the paragraph and extended discourse levels in longer assignments.

Composing Orally and Oral Experiences

Because of the similarities of oral and written language, oral experiences can provide introductions to writing experiences (the pre-writing stage) or aid students in working out their thoughts and generating language to be used in writing (the writing stage). Oral experiences can also be useful in the editing process (the post-writing stage) in that reading compositions aloud can often help students rely on their oral ability to decide if a piece of writing "sounds right" and how it might be effectively changed if it does not.

Pre-writing and writing experiences can include such activities as storytelling, brainstorming, oral description, feeling exploration, and oral composition. Editing experiences can include activities such as reading aloud, group editing discussions, and tape recording.

Observing/Notetaking/Expanding

One effective sequence of exercises that can help students develop strategies for approaching a topic in writing is that of observing -

notetaking - expanding. In this sequence, the students begin by making observations about the topic in a fairly unstructured manner. The observation may be direct or may be the result of research on a particular topic. While the students are gathering information, they learn to make appropriate notes on their observations to be sifted, expanded, and used later in writing about their topics. Notes need not be overly formalized as they are primarily meant to help students remember points they may want to use during composing. After the notes are taken from the observation situations, the notes can be expanded and organized for use in composing. The notes can also be used during editing to insure that no important observations were left out, or as a stimulus for another writing situation.

Peer and Group Editing

Research has indicated that peer and group editing can significantly aid students in revising their own writing. In these situations, usually "reading groups" are determined in which students share their writing, either silently or aloud, and make constructive comments on their own writing and on the writing of the other members of the group. The groups need to be carefully selected so as to avoid uncomfortable or highly critical situations. Usually, the group works on a particular objective (e.g. "keeping on topic" or "effective transition") from which all members of the group may profit. The groups need not be ability groupings; it is probably more important that members of a group be supportive of one another's attempts at composition than for them to have similar writing skills. The group can also help the teacher identify students' needs in such areas as spelling, mechanics, and sentence structure.

Personal Editing and Rewriting

Most writing experiences should be following with experiences in editing. In these activities, both the teacher and the student should carefully read a draft of a composition and make two or three general comments on what can be done to improve the paper. Then, the student should be asked to consider those comments in rewriting the composition. Because students, in order to improve their writing, need to focus their

attention, too many comments or the identification of numerous errors is probably not as effective as the identification of one or two areas. Strengths as well as weaknesses should be identified so that students build confidence in their own writing abilities as well as attend to any problems they may be considering.

Brainstorming/Categorizing/Outlining or Patterning

A difficult activity for students is often the organization of ideas into writing plans. The teacher can aid development in this area by offering strategies such as brainstorming for getting initial ideas down. After a brainstorming situation (either as a class or as an individual), the teacher can then help students to categorize the words and phrases into workable categories according to similarities among them. After a reasonable set of categories are identified, students can develop an outline or pattern for writing by identifying such things as main ideas, superordinates, subordinate ideas, an appropriate sequence of events or ideas, and similar patterns. Then the writing plan can be developed from this material. Students often find this type of an activity particularly useful because it is a strategy which they can subsequently use independently and which can aid them in focusing ideas, narrowing topics, and developing unity and coherence in their writing.

Rewriting and Paraphrasing

One effective means of helping students develop more mature ways of writing is for them to rewrite or paraphrase material. The material may be drawn from numerous sources such as speeches, published writing, writing of peers, or the writing of students themselves. These rewriting or paraphrasing activities provide students with opportunities to explore the different ways in which the same ideas can be stated. It can also make them aware of how the context variables (e.g. audience, purpose, situation) can affect stylistic and structural choices. Like sentence-combining, rewriting focuses the students' attention on the linguistic choices to be made during writing while relieving them of the responsibility for the generation of ideas or content.

5. Specific Vehicles in Writing

Autobiographical Writing

At the beginning levels of the senior years, students should be able to write about themselves, their experiences and opinions in a specific manner and should be able to maintain a consistent point of view. Objectivity of viewpoint and language, however, should be sufficiently developed so that the student's experiences and opinions, are communicated clearly and logically to the reader.

Logs, diaries, journals, memoirs, records of interior monologues or stream-of-consciousness thinking are vehicles or types for obtaining daily pieces of autobiographical writing. These forms may be used at the beginning of the year, moving from single sentences to a paragraph or more. Observations and ideas can be stored for later writing activities. For motivation, the teachers could read occasionally from famous examples (e.g., Susanna Moodie, Samuel Pepys, Anne Frank).

Recording Conversation (or Dramatic Writing)

Students should develop their ability to record and create natural dialogue. By developing the techniques of dialogue writing as applied to the interview, the dialogue, and later scene-writing, they will be able to record or write conversation which reflects differences in the speech of several persons.

Drama and dramatic writing should form an important part of the writing program. Writing dialogue in small groups and acting it out will help students to see the function of dialogue and its use in other writing as well.

Poetry Writing

Poetry writing is an important part of the program. Often a student's most sensitive response in writing about an object, place, or experience will result in the "making of a poem" in which he explores his world in metaphorical or symbolic terms. Though this kind of writing is difficult to evaluate, it is reasonable to expect some form of organization which enables the writer to express his ideas clearly and a use of language which emphasizes mood and sensory impressions.

Poetry writing provides for the making of links with literature through the reading of related poems which may help the young writer to improve his own expression.

The Personal Letter

Students should be familiar with the personal letter and be able to handle its basic organization and format. They should show an awareness of and ability to use language appropriate to the purpose of the letter.

The Short Narrative or Story

Students should be able to develop a sustained short narrative or story which includes two characters, a developed plot with a climax and a recognizable solution. Events should be carefully selected, ordered, and arranged. Students should be able to set the scene for their narrative carefully and switch from one episode to another with ease. Work in writing settings, plot outlines, and character sketches should be incorporated with experiences in narrative writing.

The Character Sketch

Students should try to record objectively and accurately the characters found around them in life and in literature.

The Review (Book/Film/Play, etc.)

When students are asked to write a review, the assignment should not be too broad, but limited to some aspect of treatment of either content, setting, character, or theme.

The Business Letter

More formal letter writing can be introduced. The letter should show an ability to organize the material effectively and clearly.

The Extended Description

Because of its value to the entire curriculum, a beginning should be made with the writing of extended description. It could take the form of travelogues, advertisements, manuals of instruction, explanations of processes, behaviour, or procedures.

This writing usually begins with a definition and takes more than a single paragraph to develop, using illustrations, historical examples, statistics, comparisons and the like for further clarification of the topic.

The Essay

At the beginning levels, students should be introduced to elementary forms of expository expression in the narrative mode through short paragraphs dealing with factual material in an objective way (see Paragraph Writing), and through essays of a personal and reflective nature.

Using the personal essay form (Introduction, Body, Conclusion), students should present their views clearly and logically in language which records their opinions, maintains a consistent personal point of view, and uses sentence structures which meet the tone, variety, and complexity of the writer's content. The personal essay can then be used as an introduction to the factual essay.

Note Making

Students gain ability in recording in summarized form the information presented to them by instructor or book. Although an accomplished precis should not be expected from them, they should be able to summarize a body of material with some degree of competency.

Descriptive Writing

In descriptive writing there should be evidence of choice of detail, coherent organization and the maintenance of a single viewpoint from which the object, emotion, etc., is described. This viewpoint should be consistent. Also, it should be accurately recorded.

Objective Recording of Opinion and Summary Writing

Students should develop ability to record with a reasonable degree of accuracy another's opinion. The language used to do so should be appropriate to the degree of generalization or specification required. They should be able to present clearly and accurately the thoughts of someone other than themselves.

Summary Writing

Students should be able to write a summary and be able to handle it fairly well. Summary writing and experiences should have a clear and definite purpose established beforehand.

Critical and Interpretative Writing

Students should be able to make a significant beginning at this type of writing which requires them to build up their levels of competency in critical vocabulary, ability to generalize and to record these generalizations accurately, and to master techniques of organization and selection. At the upper levels, they should be able to handle, therefore, at least the short critical and interpretative essay.

Argumentative or Persuasive Writing

Students should develop in their ability to frame a debatable proposition, clearly stating the argument or the issue and applying the proper material, factual or otherwise, to it. In this type of writing, they should be able to make the transition between personal opinion and factual material quite easily and should be able to use language appropriate to this. In addition, students should begin developing particular persuasive techniques (e.g., satire) in their argumentative writing.

Book Review

Students should be able to record objectively the contents of a book, express its purpose and/or thesis and select and record the material which develops this thesis. They should also be able to record accurately their opinion of the author's subject, thesis, point of view, etc., and why they hold this opinion.

Speech Writing

Students should grow in the ability to state clearly the issue of a debatable issue to develop the argument logically and strongly, and to organize the material effectively. They should also be able to summarize the argument and the issues pertaining to it.

Play-Writing

Students should be able to develop their techniques of script writing so that they can create a short play with recognizably different characters or they should be able to record or write conversation which reflects the differences in the speech of several characters.

6. Evaluation

This section emphasizes formative evaluation, rather than summative evaluation. Its purpose, therefore, is to help teachers diagnose their students' writing and provide students with feedback as they progress through the grades.

By emphasizing formative evaluation, this section should help teachers to:

- diagnose what problems students are having and what students are able to do;
- arrange for writing in different modes or forms for different purposes and audiences;
- correct usage and syntactical and organizational deficiencies that occur in students' writing;
- provide direct feedback and encouragement to students as they move to better control of a particular kind of writing;
- assess the growth students show during the year.

Writing is a complex and highly individualistic process, and in these procedures of evaluation we are concerned with the personal growth of students as much as with the improvement of their writing skills. Cazden (1972) and Stevens (1973) suggest that it is the evaluatory comments (response) and symbols or marks that help to create an atmosphere for writing.

Students learn to write by writing. They learn to write with exactness and clarity only through opportunities to take risks and experiment (Rogers, 1954). Their own language resources may be limited and result in misspelt words, incorrect punctuation, and poorly formed sentences. Practice, revision, and encouragement will stimulate confidence necessary for growth.

Goal-setting is also important in the development of writing ability (McClelland et al, 1953). Writing goals should be concrete and within the reach of students. Students need to see the result of their efforts. They should work toward a limited number of goals at a time, moving in step by step progression, and progress toward a specific goal should be recorded.

Not all students' writing should be graded. Much of the autobiographical writing (diaries, journals, jottings) need not be formally evaluated.

Students should keep all their writing in folders.

Criteria for Evaluation

Writers in the field tend to use five general criteria for evaluating good writing. These are Content or Ideas, Organization, Style or Flavour, Diction, and Mechanics. These criteria would require modification to adapt them to writing in various modes or forms or purposes.

Content or Ideas: Relevance to topic or purpose; originality; logicity; plausibility; clarity; proper subordination of details.

Organization: Effective or logical development of ideas or content; paragraph structure; techniques used to effect coherence and awareness of audience (changes in physical or intellectual viewpoint).

Style: Sense of appropriateness (to audience); sentence structure and variety; sentence length; meaning stated with clarity; ability to articulate ideas in support of preferred point of view.

Diction: Word Choice: usage; level of language used; concrete and metaphoric use of language.

Mechanics: Syntax: subject-verb agreement; tense consistency; pronoun reference; subordinations

Spelling: consistent spelling

Punctuation: use of rules taught (avoidance of fragments and run-on sentences)

Legibility and Neatness: handwriting clear, attractive, well-spaced.

Elaboration of Criteria: (to be adjusted to mode and purpose)

Teachers may wish to consider the evaluation of a student's writing according to any of the five criteria in terms of the following three-level table of writing performance.

Content or Ideas

- | | |
|--------|--|
| High | <ul style="list-style-type: none">- The ideas or events used are relevant and focused on the topic and purpose. Ideas are imaginative, thoughtful, and clearly developed.- Logical and consistent viewpoint maintained.- Facts and opinions clearly supported. |
| Middle | <ul style="list-style-type: none">- Though some of the ideas and events are relevant, details tend to confuse.- Unsupported assertions are often made. Ideas are not developed fully enough to convince reader. |
| Low | <ul style="list-style-type: none">- The topic and purpose not discernible and poorly focused.- Facts and opinion, main ideas and details confused.- Completely unconvincing. |

Organization

- | | |
|--------|--|
| High | <ul style="list-style-type: none">- Unified and emphatic order of ideas; all relevant details are precisely marshalled.- Introduction arouses interest; the conclusion is appropriate- Well developed paragraphs move reader through the experience or argument.- Evidence of appropriate techniques (transitional words and phrases, flashbacks and linking paragraphs). |
| Middle | <ul style="list-style-type: none">- Reasonably planned but in need of further improvement.- Interesting introduction, but conclusion tacked on or forced.- Arbitrary use of transitions.- Occasional lapses in tense changes. |
| Low | <ul style="list-style-type: none">- Little logic in sequencing of ideas.- Details frequently inconsistent with purpose and topic.- Poor use of transitional words and phrases |

Style

- | | |
|--------|--|
| High | <ul style="list-style-type: none">- Meaning stated clearly; uses concrete and metaphoric language to reinforce meaning.- Skillful use of sentence structure patterns (loose, periodic, balanced, long, short, parallelism).- Uses devices for emphasis and persuasion such as contrast, satire, humour, paradox, irony, analogy. |
| Middle | <ul style="list-style-type: none">- Meaning always expressed in straightforward, ordinary words.- When figurative language is attempted, its use is labored.- Correct use of short sentences with occasional modifiers.- Occasional run-on or fragment appears. |
| Low | <ul style="list-style-type: none">- Many serious errors in usage.- Meaning difficult to follow.- Sentence structure immature; limited to simple sentences. |

Diction

- | | |
|--------|---|
| High | <ul style="list-style-type: none">- Accurate, specific, and vivid choice of words. Language choice avoids cliches and attempts freshness and originality of expression. |
| Middle | <ul style="list-style-type: none">- Meaning is stated in simple straightforward words but always clear. Usage appropriate. |
| Low | <ul style="list-style-type: none">- Inaccurate and vague use of words. Word choice is generally uninteresting and commonplace. |

Mechanics

- | | |
|--------|---|
| High | <ul style="list-style-type: none">- Punctuation used appropriately.- All words spelled correctly.- Subject-verb agreement consistent. |
| Middle | <ul style="list-style-type: none">- Most of the time punctuation is correct except where occasional run-on sentence appears.- Few words misspelled.- Most subject and verbs in agreement. |
| Low | <ul style="list-style-type: none">- Writing contains many punctuation errors.- Many words are misspelled.- Many errors in usage. |

Teacher Evaluation of Student Writing

School staffs should develop and adopt a consistent evaluation code for writing, so that the criteria and standards are clearly defined and communicated.

The year's work should be so planned that an agreed number of compositions written by each student, according to grade level, can be marked by the teacher and returned with feedback. All students writing need not be marked in detail. The teacher should determine when to grade for reporting and when to evaluate without a grade or mark.

Marking will reveal strengths and shortcomings in student writing. Follow-up activities, discussion, and practice will increase their awareness of the good qualities in their writing and the need to improve their work.

Marking and Responding to Assist the Student

When marking, the teacher should:

- a) make notations in the margin, and
- b) add comments at the end of the essay.

The comment is the teacher's carefully worded response to the student's effort. It should be specific and positive in tone. It should guide and assist the student. Response comments should (i) mention good qualities and any evidence of growth and (ii) select a shortcoming or weakness and suggest improvement.

Occasionally a piece of writing is difficult to annotate. More can be achieved by an individual conference in such a case.

It is important for the school staff to agree on the use of a common set of marks or symbols, clearly understood by all teachers and students.

Team-marking sessions and inservice seminars could be used to compare grades and discussion annotations and develop consensus and standards.

Sample Checklists and Marking Scales

- a. Sample Writing Checklist to be maintained by the student as a record of progress in the areas of mechanics and usage.

Writing Checklist (to be included in a writing folder)					
Ability Scale: 1-5 (low-high)					
Criteria selected	Sept. 12	Sept.20	Sept.29	Oct.6	Oct.18
1. Sentence structure- no run-on or incomplete sentence	4	5	5	Mastery	-
2. Agreement of subject and verb	2	2	3	3	4
3. Consistency and use of correct end punctuation	2	1	3	3	5
4. Errors in spelling of common words	-	-	1	1	3
(Add new criteria as others are mastered.)					

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b. Sample Analytic Scales (Manitoba Writing Assessment)

	HIGH		MIDDLE		LOW		
	6	5	4	3	2	1	
1. Organization and Sequence —	☐	☐	☐	☐	☐	☐	XX
2. Word Choice/Wording and Style —	☐	☐	☐	☐	☐	☐	☐
3. Ideas —	☐	☐	☐	☐	☐	☐	
4. Focus or Theme —	☐	☐	☐	☐	☐	☐	
5. Choice of Details/ Elaboration —	☐	☐	☐	☐	☐	☐	
6. Sentence Structure —	☐	☐	☐	☐	☐	☐	
7. Usage —	☐	☐	☐	☐	☐	☐	
8. Punctuation & Capitalization	☐	☐	☐	☐	☐	☐	
9. Spelling —	☐	☐	☐	☐	☐	☐	

c. Sample Attribute Scales (Manitoba Writing Assessment)

	NO ERRORS	ERROR BUT NOT A SERIOUS PROBLEM	SERIOUS PROBLEM	INSUFFICIENT INFORMATION
1. Run On Sentence _____	☐	☐	☐	☐
2. Use of Complete Sentences _____	☐	☐	☐	
3. Paragraphing _____	☐	☐	☐	
4. Internal Punctuation _____	☐	☐	☐	
5. Capitalization _____	☐	☐	☐	
6. Use of Contractions _____	☐	☐	☐	
7. Use of quotation Marks _____ in Direct Discourse	☐	☐	☐	

d. Peer Evaluation Sheet for Paragraph Writing

Your name _____

The writer's name _____

1. Identify the topic sentence.

2. What details did the writer use to support the topic?

3. Are they effective?

4. Can you suggest details the writer may have ignored?

5. What are the good and bad points in this piece of writing?

e. A Format For Self-Evaluation of Paragraph Writing

The following sample demonstrates a procedure by which students can evaluate their own writing. It is designed with the general-level student in mind. The criteria should be arrived at jointly by the students and teacher during a unit on the principles of effective paragraph development.

Marking criteria for a sample paragraph developed by contrast:

Assignment objective: To write a paragraph developed by contrast on the difference in the cost of living in the suburbs of two cities. Two points of difference are required.

Marking scheme: 20/20 In marking the quality of his or her own work in light of the established criteria, the student can use the following scale:

3 - Excellent; 2 - Good; 1 - Fair; 0 - Inadequate.

Topic sentence: The topic sentence announces in a general way what is to be contrasted.

Example: It is less expensive to live in the suburbs of Windsor than to live in the suburbs of Toronto.

3	2	1	0
<u> </u>	<u> </u>	<u> </u>	<u> </u>

Developing sentences: Each set of developing sentences states a specific point of difference and elaborates it.

Example: Toronto's suburban housing is almost twice as expensive as Windsor's.

3	2	1	0
<u> </u>	<u> </u>	<u> </u>	<u> </u>

Elaboration: Use of statistics and supporting facts. For example, the property tax rate in the suburbs of Windsor is lower than in the suburbs of Toronto.

3	2	1	0
<u> </u>	<u> </u>	<u> </u>	<u> </u>

Example: Most Toronto suburbanites spend more money driving to work than do Windsor suburbanites:

3	2	1	0
<u> </u>	<u> </u>	<u> </u>	<u> </u>

Elaboration: Use of explanation, for example, relative size of the two areas.

3	2	1	0
<u> </u>	<u> </u>	<u> </u>	<u> </u>

Concluding sentence: The concluding sentence may express a personal attitude about the controlling idea of the topic sentence.

Example: Because of higher costs in Toronto, I prefer

3	2	1	0
---	---	---	---

to live in Windsor's suburbs during these times of inflation.

Error-free writing:

2	1	0
---	---	---

By increasing the total number of marks awarded for this assignment, the teacher can assess other aspects such as the use of transition words and figurative language. However, to assess too many aspects per assignment can be confusing for the student.

Students should be given the opportunity for self-evaluation in several modes of writing. For this purpose, the above format can be modified (simply by altering the headings and the examples used) to fit the mode of writing to be evaluated by the student.

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f. Sample Self-Evaluation Checklist

In order to assess their own work accurately, students need to understand the criteria for evaluating the form of writing which they have attempted. Students will find it helpful to use a point-form checklist and scale which outlines criteria and the relative value of each item. When students assess their writing on such a scale, they can get a graphic picture of their strengths and weaknesses.

The scale outlined on the following page is presented to serve as a model. The criteria detailed on it and the relative weighing of the values of each of the criteria may be changed to suit the teacher's particular purpose and the mode of writing. By using this format for self-evaluation more than once during the year, the students may be able to perceive and monitor their individual progress. The scale can also be used for peer evaluation or discussion of written work by marking pairs.

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Expository writing: self-evaluation checklist for students

Name _____ Date _____

Assignment _____ Mark _____

Content - 50%

Ideas: clear, pertinent, specific, perceptive,
focused.....10 8 6 4 2 superficial
| | | | |

Organization: thesis stated, supporting
development, logical sequence, builds to a
conclusion, convincing.....10 8 6 4 2 disorganized
| | | | |

Paragraphing: structure appropriate to the
ideas, precise topic sentences, paragraph
structures varied throughout essay.....10 8 6 4 2 poorly-developed
| | | | |

Techniques for emphasis and/or persuasion:
effective use of comparison, contrast,
illustration, analogy, quotation, with the
device selected to enhance the thought it
conveys.....10 8 6 4 2 boring
| | | | |

Unity and coherence: stays on topic, orderly
development, appropriate connectives.....10 8 6 4 2 off-topic and
| | | | | illogical

Style and literacy - 50%

Maturity, ease, and flow: sense of approp-
riateness in relation between thought and
expression.....10 8 6 4 2 juvenile
| | | | |

Diction: accurate, specific, vivid, fresh,
symbolic, unaffected.....10 8 6 4 2 hackneyed, vague,
| | | | | inaccurate

Sentence structure: suits idea expressed,
emphatic; varied use of loose, periodic,
balanced, long, short; assertive, inter-
rogative, exclamatory, imperative; para-
llelism, contrast, juxtaposition; avoidance
of awkward, disjointed, fragmented, run-on
sentences.....10 8 6 4 2 confused, lacking
| | | | | in emphasis

Grammar and usage: appropriate.....10 8 6 4 2 substandard
| | | | |

Punctuation style: suited to the writing.....10 8 6 4 2 inappropriate
| | | | |

Spelling: correct.....10 8 6 4 2 incorrect
| | | | |

g. Sample Essay Outline and Essay Marking Guide

I. Thesis (Central Idea) and Development (Section I - marked from outline)

Thesis - _____ properly limited
 _____ relevant to assigned topic
 _____ clearly expressed
 _____ an opinion (not a fact)

Development -

_____ 4-5 topic sentences for the paragraphs of the body of the essay; distinct, subordinate, relevant supporting statements.

II. Supporting Material

_____ sufficient
_____ logical
_____ use of quotations (from literary work or research reading)
_____ proper documentation

III. Organization

Introduction -

_____ interesting, relevant
_____ defines key terms (if necessary)
_____ states thesis clearly as coherent, unified part of introductory paragraph

Body -

_____ transitions between paragraphs
_____ interesting, re-emphasis of the thesis

IV. Expression and Literacy

_____ grammar
_____ spelling, punctuation, capitalization
_____ neat, legible, carefully proofread
_____ bibliography (where necessary)
_____ sentence style (concise, clear, variety, emphatic-rhetorical devices)

FINAL GRADE _____

Note: If a student fails section I above, the whole assignment fails.
If any other two sections are a failure, the whole assignment fails.
Plagiarism results in automatic failure.

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h. Suggestions For Grading Essays

- A+ "Bull's eye." Right on question throughout. Illustrations rich and always relevant. Expression sharp, more than adequate. Some originality and freshness. Many sensitive and imaginative touches. No errors in composition.
- A As in A+, but weaker in expression, fewer brilliant utterances, somewhat less rich in illustration and knowledge. Some imagination and originality present in conception. Free from fundamental weaknesses or errors in composition.
- B+ Thorough knowledge of text revealed, well expressed, and answer relevant to question. Occasionally a weakness in expression, a weak illustration or argument, however. The whole is less rich than an A.
- B Almost a B+ but weaker in all departments. Or, especially strong in one of expression, argument, illustration and textual knowledge, but weaker than an A or a good B+ in the other two. In the low B range, marked by deficiencies in expression, argument, and illustration, but too relevant and with too much knowledge of text to lower to a C. Occasionally a genuine flash of insight which warrants a B.
- C+ The average, plodding answer of the solid pass student. Nothing brilliant, nothing really incorrect, but just too little of everything to be very good. Composition adequate, some good knowledge of text, and not irrelevant argument.
- C A secure pass, for some reasons, but no higher. Too many relevant points made to fail, and too many illustrations. Composition shaky, but few obvious errors in grammar. Little imagination. Whole answer too brief for an adequate handling.
- D Barely makes it. Very weak in one of argument (logic), textual knowledge, or expression. Cannot quite justify failing. Answer thin, but with an occasional good point.
- Failure: One of argument, textual knowledge, expression too poor to pass, yet might just make it in the other two. Stumbling and inaccurate in logic and use of material. Some obvious errors.

Failure: Very thin, sketchy answer, and too poor to pass in at least
Dead one of argument, textual knowledge, expression, or simply away
Duck off the question, or with no real knowledge of text at all.

Main Categories:

- A Tops in argument (logic), textual knowledge, and expression.
 Relevant throughout, wide-ranging use of text, and expression
 free from fundamental errors and stylistic weaknesses.
 Recognizable impression of unity in the answer as a whole.
- B Weak in one of argument, textual knowledge and expression,
 but strong in the other two. Unity present in the whole.
- C Inadequate in one of argument, textual knowledge and expression,
 but sufficiently strong in the other two to pass. Lacking in
 overall unity.

Failure: Weak or inadequate in two of argument, textual knowledge and
 expression.

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E. Developing Language Through Literature

Good literature is valuable and enjoyable because it communicates significant human experiences, ideas, and emotions more powerfully to more people over a longer period than other writing does. Great literature expresses more significant experience or more explosive ideas or deeper emotions still more powerfully to still more people over still longer periods. Literature is not magic, esoteric, arbitrary, or academic, but it embodies skills that may be studied, enjoyed, and emulated. The goals of any valid literature program must be to break down fears and preconceptions about literary study, to help students to listen to the human voice conveying human experience in human language and to respond to it, and to enjoy the skill with which this experience is shared.

To watch a football game knowing only the rules and techniques of golf, chess, bridge, or baseball is necessarily confusing, frustrating, and unrewarding. A recognition of potentials and limitations inherent in materials and rules increases appreciation of achievement in any game and in any work of art, including literature. A knowledge of critical terms and literary conventions is important only insofar as it deepens the understanding and appreciation of works of literature and facilitates the discussion of the shared experiences of responding to literature. Such knowledge, properly applied, is liberating and exhilarating. Poetry is especially rewarding to study because its heightened, concentrated effects can be experienced and examined in brief compass.

For the purposes of this program guide, the definition of literature has been broadened to include not only traditional literature - the good and the great - but also those forms of communication which go beyond the merely transactional: film and television, radio, magazines and newspapers, songs, student writing, cartoons and comic strips, advertisements and commercials. Our purpose must be to move the students toward an appreciation of excellence in any form of human communication, while taking advantage of student interest in such readily accessible forms as film and television to create an appetite for less accessible forms such as the novel and the poem.

1. General Goals In Literature

- students should recognize and enjoy works of literature as the expressions of human beings speaking to other human beings in the language of human beings, and should respond to what they read.
- students should become aware that a knowledge of conventions appropriate to the various genres of literature increases the readers' pleasure in reading, understanding, and appreciating literature.
- students should read a wide variety of literature in order to increase their enjoyment of reading, to deepen their knowledge of their own unique individuality and their common humanity by responding to a variety of human experiences, and to enjoy the recognition of different effective expressions of human experience.
- students should become acquainted with good literature by and about many kinds of Canadians, including Manitobans, in order to deepen and expand their consciousness of their heritage, their responsibilities, and their potentialities as human beings in a specific part of the world, and by example, to stimulate and encourage them to relate and respond to their own experiences.
- students should be exposed to a variety of good literature in all genres, especially poetry, written in contemporary English, so that they may realize some of the resources inherent in the language they use.
- students should be exposed to significant literature of earlier periods to help them realize how language changes and how an effort to disciplined and informed imagination is required if one is to appreciate modes of perceiving, feeling, believing, and expressing different from those used by the reader.
- students should gain some familiarity with a number of works of literature that are part of our common heritage and that are likely to be alluded to in modern literature, in the popular media, and in conversations.

- students should advance toward these aims and objectives in a sequence of readings related to their levels of interest and ability, without wasteful repetition and without serious gaps.
- students should be encouraged to read widely and independently beyond the prescribed curriculum, and should be stimulated to discuss works of literature in a fair-minded, articulate, and intelligent manner.

2. Specific Goals In Literature

- Students should become aware of the uses of literature:
 - . raising communication to an art form
 - . transmitting the culture
 - . recording historical periods
 - . recording the evolution of language
 - . recording the social evolution of people
 - . recording the great thoughts of mankind
 - . nourishing the non-material growth of man and his society
- Students should become familiar with the many forms literature takes
- Students should become increasingly sophisticated in their awareness of how the five context variables operate in the literary experience
- Students should become aware of style as a product of the complex interrelationship between the context variables and such other factors as period, culture, geographical location, and socio-economic framework
- Students should become aware of the interaction of such literary elements as:
 - . characterization
 - . plot
 - . description
 - . imagery
 - . metaphor
 - . symbolism
- Students should become aware of organizational patterns commonly employed in literature, such as:
 - . extended metaphor

- . flashback
- . allegory
- . stream-of-consciousness
- . shifting viewpoint

- Students should become aware of those conventions, such as symbols and archetypes, which have developed within the culture and which now inform the literature of the culture.

3. Developing Abilities In Literature and Literary Response

While the goals of literature study are similar for all English courses offered at all levels of secondary schools, and a common core of elements can be included in all course levels, allowances must be made so that courses of varying levels of difficulty may be offered according to the needs and abilities of the students involved.

The two main responsibilities of the English department or individual teacher are to draw up suitable goals or objectives for each course and to select suitable materials and texts for each course or level.

Strategies suggested below are based on:

- recognizing and valuing the prior learning of students: their knowledge about the physical, social, and imaginary worlds (past, present, and future) and the relationship of self to that world
- integrating reading, writing, listening, speaking, language work, and literature in the realization that students' knowledge and language are constantly being expanded and refined through their overt responses to literature
- using in a balanced manner, a wide range of materials together with a core of writings which will expose students to various types of discourse in literature.

Responding to literature is an essential part of the high school English program and literature will provide a springboard for many of the activities of the English classroom. Responding to literature will assist young people in deriving pleasure from and in gaining insight into human experience, including their own experience. Indications of

the success of this exploration are the extent to which students continue to derive pleasure and insight from reading throughout their adult lives, and the degree to which the vicarious experience provided by literature is able to order, widen, and deepen their own first-hand experience, to refine their sensibilities, and to quicken their imaginative powers.

Because the student entering high school, no matter how he stands academically, has had sustained experience with language in many forms, including literature, the school's literature program cannot exist in a vacuum. It must build on and complement a highly developed and complex body of linguistic experience and must provide a rich and varied fare for all students. At the same time, the students must be guided toward acquiring a taste for more challenging but more rewarding literary selections.

To the extent that the language of literature differs in kind or degree from referential or everyday language, there is a danger that students will approach such literary works as essays and poems with a faulty set of expectations. For this reason, students need training in how to read various kinds of literature and how to respond to literary language. Although such training invariably demands close or intensive reading, and often involves a certain amount of formal analysis, the emphasis must be on the students' growth in responding to literature and not on isolated analysis of literary form.

Further, because a literary work does not exist in a vacuum but is the product of a given society, students should be encouraged to compare works arising from various periods in the history of our own culture, and from other cultures. Done insensitively, this approach can degenerate into meaningless categorizing and sterile memorizing; if carried out with the focus on the different ways people in different times and places have viewed their world, however, it can provide invaluable insights into the human condition.

4. Choosing Materials For A Balanced Literature Program

A number of factors enter into the choice of materials for a literature program in the high school, including student interest and abilities, availability of texts, the cultural framework of the local community, the length of classes, and whether or not the school is semestered.

These are factors this guide cannot determine; nevertheless, the guide does suggest many strategies helpful in ensuring that the amount of literature, both in the traditional sense and in a broader definition, that a student encounters is significantly increased.

In keeping with the emphases suggested in this curriculum guide, the choice of materials for a literature program in the high school should reflect:

- a balance between Canadian and non-Canadian literature
- a balance between literature of the past and literature of the present
- a balance between fiction and non-fiction
- a balance among genres, forms, styles, and purposes
- a balance between materials to be read silently and materials to be read aloud
- a balance between materials to be studied intensively and materials to be studied extensively
- a balance between materials the students can handle comfortably and materials which will stretch the students' understanding and abilities
- a balance and variety of perspective
- a balance and variety of cultural backgrounds
- a balance and variety of interest and reading levels
- a balance and variety of instructional approaches

Materials should also allow:

- for a careful consideration of the level of student response
- for a variety of classroom activities, including both small-group work and individual study
- for development of a framework of archetypal and related images
- for an increasingly sophisticated level of enjoyment from the reading process
- for the study of each genre at a level appropriate to student abilities and interests

NO MINIMUM REQUIREMENTS ARE SUGGESTED IN THIS GUIDE, BUT EMPHASIS SHOULD BE ON MAXIMUM RATHER THAN MINIMUM, EXPOSURE AND INVOLVEMENT.

The balances suggested on the preceding page refer to the high school program of studies, although many of the balances will also be attainable within a given year or semester.

It is the professional responsibility of the individual school and teacher to keep the cultural framework of the local community in mind when choosing literary selections for study. That professional responsibility includes the obligation to:

- make a close personal examination of materials as opposed to relying on annotations supplied by others
- become familiar with the cultural needs and aspirations of the local community, as well as its socio-economic, regional, and ethnic background
- consider the general level of maturity of the students and the feelings of the community when selecting materials which handle adult themes or use strong language
- be aware of the danger of bias and prejudice which may result from careless or uncritical reading of certain selections
- have clear-cut objectives for the use of literary materials

THE IN PRACTICE RESPONSIBILITY FOR THE CHOICE OF CLASSROOM MATERIALS AND ACTIVITIES BELONGS TO THE INDIVIDUAL TEACHER WHO HAS PERSONAL KNOWLEDGE OF THE MATERIALS AND ACTIVITIES, OF THE CLASSES IN WHICH THEY ARE TO BE USED, AND OF THE COMMUNITY IN WHICH THE TEACHING TAKES PLACE.

5. Responding To Literature

Although the Purves model addresses itself specifically to reading literature, many of the strategies it employs can be used when literature is presented in other formats, i.e. listened to on recordings, seen as film or videotape, read aloud, presented on stage.

In a monograph entitled "literary Criticism and Educational Measurement: Toward a Framework for Curriculum", Alan C. Purves (1972) suggests a number of possible categories for the kinds of questions raised when literature is discussed in the classroom.

The six categories are: personal expression, interpretation, comparison and classification, analysis and synthesis, evaluation, and application of content.

The Categories and Possible Questions

In each of the categories, students may raise questions similar to those listed below:

- a. Personal Experience: How is the text related to life? What associations, feelings, and emotions does the text arouse? Does it remind one of situations (or people) observed in life? Are the people good or bad? Is the work plausible? What value judgements are made?
- b. Intrepetation: What are the main themes? What is the writer's purpose? What is his point of view or attitude? What values are addressed? What is the significance of the symbols used? How should the whole work be viewed, as fantasy or fact? Is the total meaning of the work psychological, social, political? How does one interpret the characters in the work?
- c. Comparison and Classification: What kind of work is it, fact or fiction? How does it compare to or differ from similar forms? How do the characters and their values compare with one another and with similar characters in other texts read? Is the conflict described similar to one read in another work?
- d. Analysis - Synthesis: Who is telling the story? What is the setting in time and place? How is the work made? What are its parts? How do the parts contribute to the whole? What is the relation between language, form, and point of view? Do the words and phrases used help the reader understand the characters better?

- e. Evaluation: How effective is the writing? What criteria or standards should be used to judge the work? Which parts are most effective in moving or amusing the reader? Is the work sincere and imaginative? How effective are the techniques used to attain suspense, character development, setting?
(Though the student's evaluative criteria may be personal, formal, or substantive: that is, from the text, it must be supported by reference to one of the other categories?)
- f. Application: How is the text related to the times in which it was written? What is its critical history? How is it connected to the author and his life? Does the work illustrate the prevailing myths, attitudes, prejudices of the times?

In the opinion of Purves (read accompanying Model of Instruction and Evaluation from bottom of page), when students are given a text to read in class, the teacher assumes:

- (i) that the students are able to read the text; that is, cope with the vocabulary and syntax;
- (ii) they have a generalized set of opinions, a group of attitudes and concepts about literature, about the concepts in the text itself, about the class, and about the particular form of writing presented in the text (a poem, passage, novel); and
- (iii) that their ability to read, together with their set of pre-conceptions and ideas about literature, may motivate them to respond to their reading in some way or other.

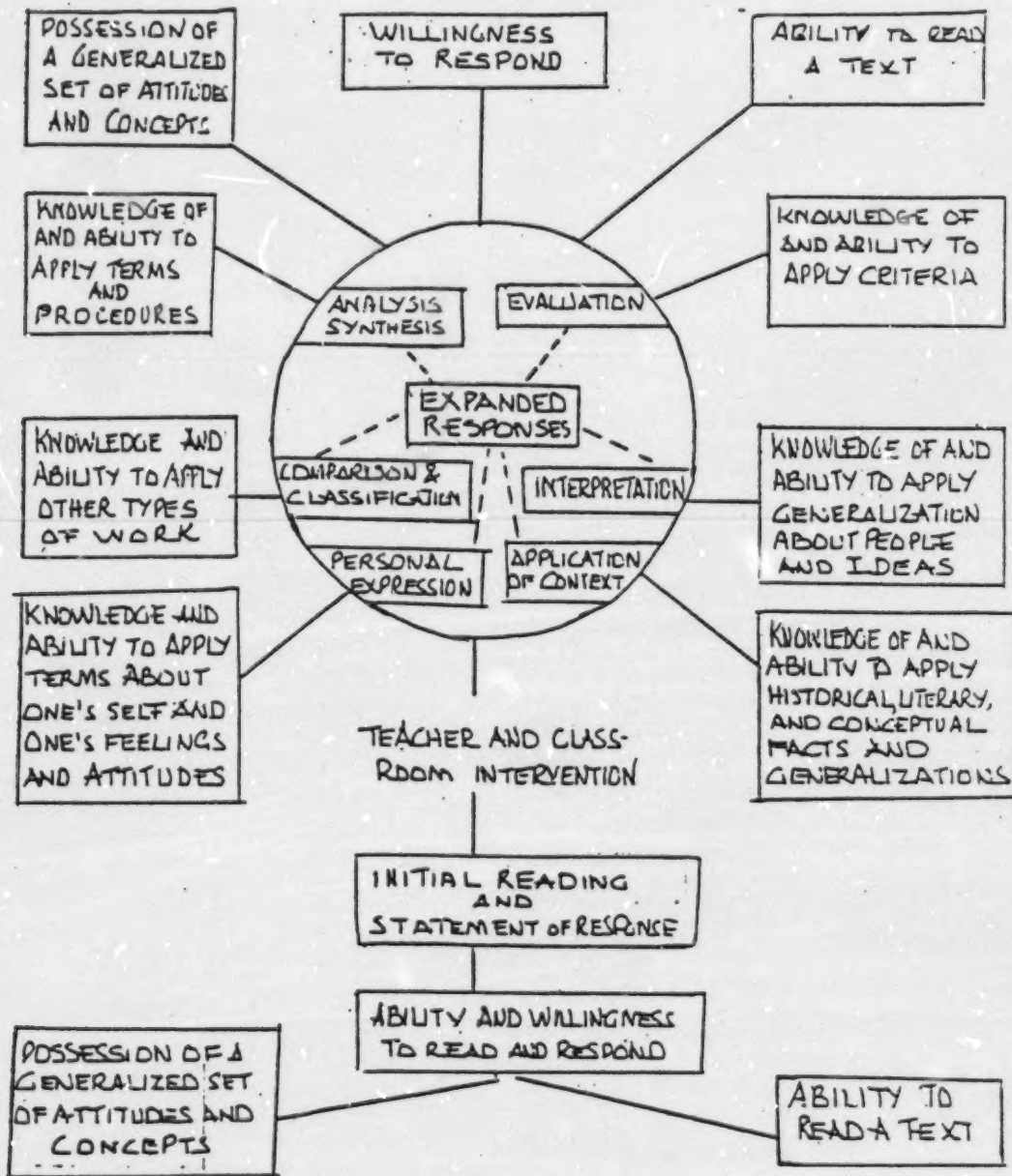
Usually, this initial response, if verbalized, is vague, inarticulate, and diffuse.

At this stage, the teacher intervenes with some activity which will induce students to expand their responses and make them more communicable. They may be asked to discuss, read aloud, enact, or write.

It will be found that, usually, each expanded response will fall into one of the six categories (or a combination of them), mentioned above.

As students expand their responses, they come to rely more and more upon some knowledge of facts, terms, and generalizations, that

THE PURVES MODEL OF INSTRUCTION & EVALUATION IN LITERARY RESPONSE



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are part and parcel of the English Language Arts program.

- the relation of the situational variables (content, purpose, audience, form or mode, point of view)
- the structure, shape, form, mode, genre of the text or discourse
- the principles of language level and usage (connotation, sentence structure, diction, word choice, style, imagery, rhythm)

The process of elaborating and expanding responses may originate with either teacher or student. It may involve the separate responses of several students, using a number of different categories. These changes come about when the thinking skills (synthesis-analysis, comparison/classification, interpretation, application) are applied to some aspect of the text: its content, purpose, audience, form, or language use.

From these expanded responses students will derive a new generalized set of concepts and, possibly, an increased ability to read, and a greater willingness to read other texts of a similar nature.

According to Purves, it is this kind of expanded response in the classroom which will lead to fuller valuing and acceptance of literature, provided students are given the opportunity for informed discussion and are encouraged not only to respond to literature but to respond creatively.

6. General Strategies in Literature and Literary Response

The exploration and study of literature is better thought of as a developmental process rather than the mastery of isolated skills; for example, which of us can determine with any degree of precision, when a person has learned to read a newspaper editorial, to read a sonnet or short story, to appreciate a play, to discriminate between a first-rate and a second-rate novel, or even to understand the operation of irony or metaphor? These are continuing processes, and each is better considered as a continuum or a set of continua, ranging from the simpler to the more complex, than as a skill to be mastered at a certain point in time.

The aims of these literature programs can be met by the development of each of the following activities:

General reading activities. Basic reading skill is obviously prerequisite to the study of written literature. Please refer to Reading Section (General Strategies) pages 168-176.

Talking and writing about (describe, relate, interpret, generalize, evaluate, value) literary experiences in a productive and effective manner as an aid to appreciation and discrimination.

Attempting various forms of composition, even in an embryonic manner, as an effective aid to appreciating the craftsmanship involved in the writing process.

Responding appropriately to various literary uses of language. This may be considered a specialized reading skill, or a set of interrelated skills, and needs to be taught as such. This skill would include an awareness of the operation of various kinds of figurative language, of metre, of the selection and ordering of words for their connotative and sound values, of the writer's use of tone and irony, allusion, and irony.

The general sequence within the development of any of these sub-skills would be from inductive to deductive, and from simpler, more obvious examples to ones which are more complex and subtle. (For example, the eight-year-old, laughing in front of a television set, shows an initiative knowledge of irony in that he responds appropriately to an ironic situation. Later, perhaps in high school, he will become aware of an understanding of the concept and be given the label. But, hopefully, the refinement of his sense of irony will continue to develop long past his student days.)

Responding appropriately to various literary forms: that is, to approach a short story, or a Victorian novel, or a cumming's sonnet, on its own terms. This ability depends as much on a readiness - for - the - moment, to play the game according to the author's rules, to be (as Woolf puts it) "his willing accomplice", as it depends on knowledge of the formal elements of a genre; that is awareness that a Milton sonnet performs itself in a unique way; that the

"I" in a lyric is not necessarily the voice of the author, etc., etc. Also, this ability to respond appropriately is necessary in approaching a work with a set of expectations which best promote a rewarding interaction between the reader and the work.

Again, the sequence moves generally from inductive to deductive (there is little value in talking about conflict in the short story until students have read and enjoyed a reasonably wide range of short stories), and from simple to more demanding.

Seeing a literary work as a reflection of its own time, and of the individuality of the writer, as well as perceiving universals through relating elements in the work both to our own time and our own experience, and to other reading. These abilities will help to lead to a vision of literature (as an expression of the human condition) which forms an organic whole. Dangers to avoid here are the overemphasis on literature as the encapsulated (dead) wisdom of the past and an over-zealous categorizing into literary periods and styles.

Gaining a familiarity with certain great literary works of the past, such as Homer, Greek Tragedies, Dante, Shakespeare, The King James Bible, Milton, Swift, as an important part of a common cultural heritage. The sequence here should not be chronological but based on the nature of the material. Greek myths, for example, might well be introduced in Grade IX, while Oedipus should be reserved for later.

Reading aloud by both the teacher, and with adequate preparation, the students as a means of heightening the students' awareness of and appreciation of the texture of the language in the passages being read. Such heightened awareness should lead to increased ability to read passages "aloud silently" while "hearing" the texture of the language, a skill good adult readers take for granted but one which is very difficult for many students to master.

7. Specific Vehicles in Literature

Drama

Drama can be used both as a teaching tool and as an object of literary analysis all the way through the high school years, although formal analysis is specifically a Grade XII emphasis. Scripted drama may be approached through improvisation and role-playing, making the student aware that:

- conflict is the very essence of drama
- characterization in drama is direct
- the viewer/reader must take an active role in visualizing setting, hearing dialogue, and responding to mood.

Techniques useful in approaching the study of drama include:

- structured opportunities for a student to gain confidence by getting 'behind' a character, e.g. readers' theatre
- scripting, e.g. theatre-of-the-absurd or dramatic narrative poems
- improvisation, mime, role-playing
- choral reading of portions of the script
- working back from a film or videotape to determine how a script was translated into cinematic product.

All students should gain familiarity with Shakespearean drama, although some students may benefit more from a study of selected scenes from Shakespeare than from the study of a complete play. All students should gain familiarity with both the one-act play and the full-length drama, although the emphasis will shift from the former to the latter as the student progresses through the high school grades. In every case, however, the student must be encouraged to see drama as an exciting and specialized way of using language to explore the human condition.

Poetry

Poetry, because its heightened and concentrated effects can be experienced and examined in brief compass, should be especially rewarding to study. As stated earlier, however, a knowledge of the critical terms and literary conventions found in poetry is important only insofar as it deepens and facilitates the understanding, appreciation, and sharing of the experiences found in the poetry.

Poetry is an especially useful vehicle for helping the student to differentiate between sentiment and sentimentality. It is also an excellent tool for increasing the student's understanding of how an author can intensify the human experience and raise the ordinary to the extraordinary.

In addition to covering a wide range of both traditional and contemporary poetry, integrated across the year or semester, the teacher should also allow the student to explore such contemporary verse as song lyrics, student writing as found in Pandora or Zodiac, in MATE student publications eg. Celebration 80 Mysterious Special Thought, and the verse written by classmates.

Short Prose

(i) Short Stories

Short stories provide an ideal vehicle for beginning a study of form and should be correlated with the writing program by pointing out how a professional writer uses those very aspects of the writing process being stressed in the student's own writing.

Students should be encouraged to read a wide range of short stories, including a number of Canadian stories, and then should be encouraged - with the teacher acting as coach - to generalize about such aspects of the short story as form or shape, theme, characterization, and setting. By arriving at a concept of the short story through generalizations based on wide reading rather than information received from the lecturing teacher, a student should be able to apply the generalizations to other short stories he reads and to his own writing.

Students should be encouraged to enjoy short stories for their intrinsic worth, and such discussion of literary aspects of the short story as takes place should arise out of an excitement about the stories themselves.

At one time students might get together in small discussion groups, each having read a different short story; at other times, each student in the group might have read one story in common and several others of their own choosing.

(ii) Essays and Other Short Prose Pieces

Essays and other short prose pieces are an ideal way of exposing students to writing, often on topics of considerable interest to them, which has a definite purpose and a very specific, intended audience.

Essays also serve the purpose of introducing the student to a level of writing more sophisticated than the levels he normally reads, but in selections of a length that will not discourage him or induce frustration.

(iii) Myths and Legends

Guarding against an academic bias toward the classical myths at the expense of studying Canadian and other non-classical works, the English teacher should stress myths and legends as a study in themselves rather than a source of allusions for other works of literature.

The study of legends and myths can be used in many ways:

- for vocabulary study, introducing the student to words derived from Greek, Latin, and Scandinavian languages, as well as native American.
- for showing how literature becomes a repository for the accumulated knowledge of the race.
- for introducing the student to abstractions in literature and for promoting the ability to make inferences from the printed page.
- for stimulating a wide variety of activities designed to make the student a more skillful speaker.
- for encouraging the students to create their own myths.
- for showing how strongly we are influenced by the myths and legends, through advertising, for example, or through so many comparison patterns used in daily speech.
- for adding richness to a student's life and character.

Longer Prose

In longer prose selections, as in all literature selection, there

should be a balance between Canadian and non-Canadian materials.

At the earlier levels of the high school program, it is preferable that students read relatively short books covering a range of themes, such as survival, sports, history, science fiction, and ethnic achievements. Students should also read some books of 'novel length' (300+ pages) at these levels.

At all levels of the high school program, there should be a variety of book-length prose available for student study, including such non-novel forms as the journalistic book, the autobiography or biography, and the diary. Older or more mature students may also explore the book-length treatise, works of criticism, collections of short stories, collections of letters, historical or period pieces, and journals.

Selections of longer prose should be chosen in such a way that there are materials suitable for intensive class study, less intensive small-group analysis, and individualized assignments. It is probable, given the emphases of this guide, that the number of books chosen for group study should at least equal the number chosen for class study, as should the number chosen for individual reading. The thrust is toward creating an appetite for reading, rather than creating literary critics, although reading that is informed by a knowledge of conventions and techniques will be the more satisfying.

Film

Film and television represent the most accessible forms of literature for many students, although they seldom recognize either as art forms. As with the printed page, teachers should avoid making a study of film simply regurgitation of techniques and terms. Exploring the art of film and television could involve a comparison of ways in which the visual media and the printed page gain their impact, an investigation of how the cinematographer turns a printed script into visual presentation.

The range of materials available in both film and television is almost limitless: the situation comedy, the documentary, the docudrama, the newscast, the newsmagazine, the 'art film', the epic film, the serial the series and mini-series.

Magazines/Newspapers

Another readily accessible form of contemporary literature is the magazine or journal, and the newspaper. Although the amount of fiction and poetry being published in magazines and newspapers has diminished sharply, except in journals devoted to contemporary literature, both magazines and newspapers are vital forms of literature in the broader sense.

A wealth of articles and books has been published in recent years on using magazines and newspapers in the classroom.

Radio/Recordings

Many students are 're-discovering' radio as an important source of literature. While much of the material presented on radio is simply adapted from print texts, a growing body of literature is being written specially for radio presentation. Either form exhibits the characteristics peculiar to literature in radio format and allows worthwhile exploration of the techniques which dictate those characteristics.

Cartoons/Comic Strips

Cartooning has always been essentially an art form, but a comparison of comic strips in contemporary newspapers with those being published in the early decades of the century quickly illustrates how far strip writers have come in commenting on the human condition. The value of both cartoons and comic strips as objects for study and as adjuncts to the study of more traditional literary formats should not be overlooked in the classroom.

Advertisements/Commercials

Advertisements and commercials are much more complex forms than we generally realize, and both can provide stimulating content for classroom exploration in contemporary ways of documenting the human condition.

8. Evaluation in Literature: Determining Interests and Assessing Literary Response

There are several ways in which teachers may measure the achievement

of their students in terms of the general goals of this framework.

Growth in the ability to read willingly, insightfully, and with self-confidence is long-term and should be measured over the semester or the year. It must also be assessed by teacher observation and measures of a special kind such as attitude scales, questionnaires, opinionnaires, student profiles, and the use of such data.

Teacher-made growth tests and skills tests may be developed to assess student progress in gaining a knowledge of terms, procedures, criteria, and generalizations about literature and about personal feelings which will help students respond in a more significant way to literature.

Information about the breadth of student response to literature may be ascertained from student profiles; measurement of improvement in effective expression can be ascertained from discussions, written compositions, and original work done by students, individually or in small groups, on special projects requiring them to work in a number of media: collage-making, translating from one mode to another, taping choral readings accompanied by appropriate music.

Growth in Literary Response

Throughout this section, the term "response" is used to refer to what students do, or are asked to do, with literature. It includes all those activities - affective, cognitive, perceptual - that takes place when literature is explored. It is their own expression of the literary experience: how they have reacted to the form and the content of the work they have experienced.

This framework suggests that the following factors will contribute to their growth in sensitivity to literature and to the ability to articulate their responses:

- exploration of a variety of content and forms in literature, so they learn to approach different materials with differing skills and expectations
- attention to affective aspects - attitudes, interests, and preconceptions - in the recognition that both a stimulus and a response are required to make a literary experience, that student participation and valuing during the exploration is

part of the long-term goal of developing mature and eclectic taste in literature

- attention to thinking skills which will help the students come to an understanding of the literature and to self-understanding.

Below are set out some of the behaviours or skills which contribute to informed response.

- (a) Participating: In response to what they read or listen to, students will show interest and willingness to participate in classroom activities.
- (b) Valuing: Students will come to value their own honest responses to spoken and written discourse.
- (c) Assimilating: Students will be able to demonstrate that they accept the importance of literature (its valuable ideas and effective expression) in their own lives and in the world at large.
- (d) Generating/Associating: Students will be able to describe or relate a spoken or written selection on its own terms and give their own response to the selection in personal or formal terms.
- (e) Analyzing - Synthesizing: Students will be able to recognize the parts or elements in a discourse and relate them to each other and to the whole and support their interpretation.
- (f) Evaluating: Students will be able to discriminate among examples of spoken and written discourse, and give an evaluation of what has been read or listened to, using criteria and evidence which may be personal, formal or substantive.
- (g) Applying: Students will be able to apply what has been learned in other spoken or written forms of expression.

Some Ways of Assessing Student Response

a. Teacher Observation

The teacher's own observation of the student's actual performance is important. The teacher should note the activities in which each student is actively involved, and those he avoids.

To do this in a more systematic way, the teacher may prepare a simple form and mark activities in which the student is engaged.

Sample Activity Checklist

Student _____

Date _____

Activity

1. Listens and concentrates on class/group activity.
2. Reads silently.
3. Reads aloud (to group/class).
4. Responds to questions.
5. Initiates discussion.
6. Enters into discussion.
7. Acts as leader in group.
8. Mimes and dramatizes.
9. Contributes creatively to group project.
10. Works in a medium other than print (e.g. film, collage, art).
11. Other (e.g. examines other sources of information; consults published criticism.)

b. Attitude Scales

An attitude scale is a simple paper and pencil way of measuring gross changes in attitude in a class as a whole. The same scale is used at the beginning and end of the semester or year.

The scale is made up of an equal number of positive and negative statements. These questions are weighted with values 1 to 5; thus, 5 - strongly agree; 4 - agree; 3 - uncertain; 2 - disagree; 1 - strongly disagree.

Students are required to circle the number or value which best shows their feelings about the statement. When scoring the scale, the values of the negative statements are reversed, so that a high score indicates a positive attitude.

The negative items on the following page are:

4, 5, 7, 9, 13, 14, 16, 17, 19, 20.

sample Literature Attitude Scale

Circle the number on the scales below to indicate your real feelings about each statement.

The numbers have the following values:

1	2	3	4	5
strongly agree	agree	uncertain	disagree	strongly disagree

1. I really enjoy reading literature.
5 4 3 2 1
2. Books and stories provide me with new experiences.
5 4 3 2 1
3. I read short stories because I find them entertaining.
5 4 3 2 1
4. I have never read a book I really found interesting.
5 4 3 2 1
5. I find literature boring.
5 4 3 2 1
6. I like to discuss the literature I have read.
5 4 3 2 1
7. I read only when there is nothing better to do.
5 4 3 2 1
8. I learn a lot from my reading.
5 4 3 2 1
9. There is little or no value in reading literature.
5 4 3 2 1
10. I look forward to reading new books, stories, and poems.
5 4 3 2 1
11. I get considerable pleasure from reading novels and short stories.
5 4 3 2 1
12. I am often so interested in a book or story that I urge friends to read it.
5 4 3 2 1

13. Most poems and short stories are too difficult to understand.
5 4 3 2 1
14. I read only when my parents or teachers tell me to read.
5 4 3 2 1
15. I enjoy the exciting and interesting characters found in books and stories.
5 4 3 2 1
16. I can't find time to read.
5 4 3 2 1
17. Poetry does not interest me.
5 4 3 2 1
18. I often spend time browsing over books in a library or book store.
5 4 3 2 1
19. The characters in books and stories bore me.
5 4 3 2 1
20. I find it difficult to finish reading a book or story.
5 4 3 2 1

c. Attitude Sort

Attitude sorts are used when a teacher wishes to find out which particular aspect of students' attitudes to literature should be worked at or changed.

Examples of these aspects may be:

- the student's willingness to express his response
- his attitude to poetry and poets
- his attitude to analyzing the language and structural aspects of fiction.

Students are given an equal number of positive and negative statements on each aspect. These statements are typed on slips of paper. They are then required to arrange the statements into six piles, which reflect their true feelings about the statements.

- | | | |
|--------|---|------------------------|
| Pile 1 | - | Exactly like me |
| 2 | - | Very much like me |
| 3 | - | Like me |
| 4 | - | Unlike me |
| 5 | - | Very much unlike me |
| 6 | - | Exactly opposite to me |

By recording the number of times positive items appear in piles 1, 2, and 3, the teacher will have an indication of how the class feels about the particular aspect of attitude.

d. Questionnaires

Simple questionnaires can be drawn up by teachers to ascertain the interest and reading tastes of students.

Other questionnaires could reveal the preconceptions of literature students hold, or the preferred manner in which they respond to literature.

Information of this kind could be summarized on a Student Profile later.

Sample of simple Interest Questionnaire

Name _____ Class _____

Answer these questions as honestly as you can. There are no right or wrong answers.

1. What interest or hobbies do you have?
2. Do you share the results of your interest or hobby with others?
Do you display, publish or compete?
3. What is your favourite sport?
4. Do you actively participate in your sport?
5. Most often, are you a spectator?
6. What is your favourite television program?
7. What kinds of television programs do you avoid watching?
8. On average, how many hours a week do you spend watching television?
9. What kinds of film (mystery, romance, western, etc.) do you enjoy most?
10. What kinds of books do you like best.
11. Do you like to read before you go to bed?

12. What kinds of books do you dislike most?
13. What kind of work are you planning to do after high school, university, or college?

e. The Student Profile

A student profile is a valuable, but simply obtained teacher record of the reading tastes, interests, response preferences, and general involvement of students.

All the information needed can be obtained from observation and the use of questionnaires.

sample Student Profile

Name _____ Class _____

A) Special Interests, Hobbies, Sports: _____

B) Reading Preferences:

(1) Fiction

Mystery
Science
Sport
Romance
Adventure
Animal
Social
Canadian
Western
Other _____

(2) Non-fiction

Sport
Travel (Geography)
Biography
History
Science
Art/Music
Technical (Cars/boats, etc.)
Sociology
Politics
Other _____

(3) Poetry

(4) Drama

C) Preferred Television Programs _____

D) Preferred Types of Film _____

E) Response Preference(s) in Class

Student prefers to explore literature through questions related to:

1. Personal response to theme and values
2. Recall of content and description
3. Analysis of character and action
4. Form and techniques used
5. Other (e.g. comparison with other works or films; examination of historical and biographical data; published criticism).

F) Interest or Involvement in Literature: _____

G) Pre-conceptions About Literature (Failure to identify with characters; views on censorship, etc.)

H) Reading Strengths _____

I) Reading Weakness _____

f. Growth Tests

Students are required to show some knowledge of the conventions and techniques of literature when responding to reading. A growth test is a teacher-made skills test which is given from time to time to assess the ability of students to read carefully and respond to an unfamiliar text.

In the main, growth tests are sight readings of poems and prose passages designed to evaluate the students' ability to state and interpret the main idea, relate the parts, and evaluate the whole in terms of their own response.

These tests should be varied, using a wide range of materials. They should be used to find out where the students are, what help they need, and how much they can achieve. Appropriate selections should be offered at the various levels.

In Grade IX the format of the tests could vary. Initial tests could be composed of simple multiple choice items, true and false statements, scrambled sentences or cartoons, punning jokes and other word games. Later students could be required to answer in short paragraphs.

Growth tests may be used to evaluate the following specific skills:

- recognizing organization and structure
- perceiving character traits
- recognizing word choice, connotation, and imagery
- perceiving tone and mood
- understanding comparison and analogy

All tests should be followed by whole class or small group discussion, so that students may discuss their different answers.

In Grade X, new skills and concepts may be added to the list for

- recognition of writer's intention
- relation of purpose and audience
- kind of narrator; point of view
- language level and use

In Grade XI, greater emphasis is placed on such skills and concepts as:

- evaluation of content and author's point of view
- stylistic devices (diction/syntactic structure)

In Grade XII, the student will be expected to comment on all aspects of the text as a whole, using a knowledge of terms, conventions, procedures and techniques appropriate to the form or mode of the passage or poem.

g. Essay Answers

Paragraphs and essays are the traditional written responses to literature.

In grades IX and X, the student written paragraph or essay is a reflection of the student's ability to produce a sustained and argued description, interpretation, or evaluation of a selection.

The writing may be personal or more or less formal depending on the nature of the topic. One does expect the student, however, to compose, order, and arrange a reasoned response to what he/she has read.

A good paragraph or essay assignment must be specific and possibly suggest a structure the student may follow. The teacher or student should be careful to narrow the topic sufficiently so that it is clear what is expected.

Compare and contrast essays are most useful as they present the student with the dual task of finding significant points of commonality and significant points of difference in his/her reading.

An alternate type of assignment is the kind that relates two or more poems, plays, or novels to a thematic or literary principle. In this case the student must relate specifics to a generalization and supply evidence.

In Grades XI and XII, students should be able to take up more formal problems of definition, comparison and contrast, and arguing a thesis. In each case these problems may be cast in more informal ways when working with weaker students.

The kinds of topics which may be used to obtain responses to literature will depend upon the range of students, the literature used, and the teacher's imagination. Many students prefer topics which allow them to express their own opinions. All students like to know what is expected of them in the assignment.

F. Developing Language Through Language Study

In one sense, the whole of the framework presented here is a language study and awareness program. The major purpose of the framework is to help students acquire skill in using language - in speaking and writing with precision and clarity, in listening and reading with perception and understanding. The emphasis of the program is on the acquisition of abilities that will make students perceptive and sensitive language users. Although the emphasis of the program is on language as a tool - for thinking and for communicating - it is realized that language exists also as an objective reality, the study of which, on the one hand, can improve the use of language and, on the other hand, can be a fascinating, pleasurable activity. The purpose of this section of the curriculum framework is to outline areas of study about language which will both increase student ability in using language and increase student awareness about language and how it functions.

Many opportunities present themselves which allow teachers to aid in developing their students' awareness of language. Television provides rich opportunities for observing dialect, regional, and social differences in language use. Literary selections written in an earlier time present opportunities to develop awareness of word derivation and language change. The language of advertising, of the classroom, of the business world, and the church service provide rich and immediate resources for studying differences in language in real-life situations.

The primary goals of language study should be to increase student interest in and awareness of the richness of language, of language change over time and across contexts, and the infinite potential for language variety. Language study and awareness should also reinforce knowledge of the structures and conventions used in the

various situations that students will encounter.

The teacher must help students to find increasingly more effective ways of using language and of communicating. This assistance should be complemented by instruction that will aid students to discover what they already know unconsciously and implicitly about language. Instruction in language use, however, should not be replaced by instruction in the rules or conventions of language. Study about language should only serve to increase student proficiency in using language and in appreciating the richness and potential of language.

The curriculum framework identifies five major areas of language study (study about language) and language awareness that are appropriate for study at the senior years level. They are:

- (1) Study of language usage and language register;
- (2) Study of the sounds and orthographic conventions of language (in particular, spelling and punctuation conventions);
- (3) Study of words and word development, including idiomatic expressions (both morphological and etymological);
- (4) Study of grammar and syntactic relationships;
- (5) Study of dialect differences and language change over time and location.

Like all other areas of study presented in this curriculum, study about language and the development of language awareness should be integrated with work in the four modes (listening, speaking, reading, and writing) and with literature study.

1. General Goals in Language Awareness

- In the study of language use and language register, students should become aware of the judgements attached to particular usage of language, how usage is affected by contextual variables, and the appropriateness of particular usages in different registers and contexts.
- In the study of the sounds and orthographic conventions of language, students should become aware of how particular sound schemes can affect the effectiveness and richness of language. They should also

be able to spell, or be able to find the spelling of, words they use in their own writing and employ punctuation appropriate to their own writing needs.

- In the study of words and word development, students should increase their own vocabularies in the four modes, should be aware of common roots and affixes and their meanings, and should appreciate the rich cultural backgrounds from which words in the language have been derived.
- In the study of grammar and syntactic relationships, students should be able to increase the flexibility and variety of the structures they use and increase their syntactic fluency by making them aware of the wide range of structures available in language.
- In the study of dialect differences and language change over time, students should become aware of the geographical and cultural differences evident in dialects, the validity and completeness of dialects different from their own, the factors affecting the development of different dialects, and, if this has not already been acquired, the times at which the standard dialect is appropriate.

2. Specific Goals in Language Awareness

a) In the study of language use and language register:

- Students should become aware that particular usage is appropriate in particular contexts and that certain usages are more appropriate in some contexts than in others.
- Students should become aware of particular usage conventions that are appropriate for informal or oral situations but are inappropriate for more formal or written situations.
- Students should become aware of the effect of audience, purpose, situation, vehicle, and content on language usage.
- Students should be sensitive to adjustments in their own language register and how these adjustments can make one's audience more comfortable or can change the audience's perceptions of the speaker or writer.
- Students should become aware of the effectiveness of violating usage conventions for emphasis.

- Students should become aware of a core of standard usage conventions.

b) In the study of the sounds and orthographic conventions of language:

- Students should become aware of how to spell the words they use in their own writing.
- Students should be able to employ the dictionary or similar resources for the purpose of determining the spelling of words used in writing.
- Students should become aware of the spelling conventions surrounding the use of particular affixes.
- Students should not allow the inability to spell a word to inhibit the use of a word in writing.
- Students should become aware of how the sounds of language can enrich both the beauty and the effectiveness of language such as:

rhyme

onomatopoeia

rhythm or metre

alliteration

- Students should become aware of how the above sound patterns can inhibit the effectiveness of language.
- Students should become familiar with the general formats of:
 - application forms
 - government forms
 - personal letters
 - business letters
 - references
 - bibliographies
 - tables of contents
 - indices
- Students should become aware of the punctuation conventions of the syntactic structures they are able to use.
- Students should be able to interpret the meaning of punctuation in their reading.

c) In the study of words and word development:

- Students should become aware of the meanings of the most common roots.
- Students should increase their productive and receptive vocabularies
- Students should be given opportunities to explore and experiment with new vocabulary.

- Students should become aware of the meanings of the most common prefixes and the meaning-bearing suffixes.
- Students should become aware of the ways in which inflectional suffixes are used.
- Students should appreciate the diverse cultural background of words in English.
- Students should become aware of how new words appear in the language and how old words disappear.
- Students should become aware of ways in which words may take on new and different meaning.
- Students should become aware of how the situation in which a word appears alters the meaning of that word.
- Students should become aware of the use and derivation of idiomatic expressions in the language.
- Students should become aware of how idiomatic expressions add richness and vividness to communication.
- Students should become aware of the appropriate times at which to use idiomatic expressions.
- Students should become aware of how word choice and pronunciation is affected by regional differences as well as differences in cultural heritage and are dependent on context variables.

d) In the study of grammar and syntactic relationships:

- Students should become aware of the wide range of structures available in the language.
- Students should become aware of the ways in which basic sentence patterns are expanded.
- Students should become aware of the ways in which to consolidate or embed sentences.
- Students should increase their syntactic fluency and become comfortable in using increasingly mature sentence forms.
- Students should not become inhibited by their awareness of syntactic variables.
- Awareness of grammatical structures should enhance students' language use.

- Students should employ interesting variety and appropriate flexibility in choosing and using syntactic structures.
- Students should become aware of how to manipulate constituent structures larger than words (phrases, clauses, sentences).

e) In the study of dialect differences and language change over time and location:

- Students should become aware of the legitimacy of different dialects.
- Students should become aware of the completeness of different dialects.
- Students should become aware how dialects develop (in particular, the standard dialect).
- Students should learn to value and appreciate their own and other students dialect differences.
- Students should become aware why different dialects and regional differences exist.
- Students should realize that language is a growing, changing phenomenon and cannot become stagnated by an arbitrary definition of "standard" or "formal" or "educated".

3. Developing Abilities in Language Study and Language Awareness

Recent work in the area of language awareness has revealed a number of important principles about language growth and language awareness (Bewell and Straw, 1981; Kean, 1981; Straw, 1981; Mattingly, 1972; Ryan, 1980; Henderson and Beers, 1980).

The first of these principles is that language awareness is evident through language manipulation or language use, rather than through the ability to state rules or to identify generalizations about language. Research in word awareness, grammatical awareness, conceptual development, and phonetic and spelling awareness, all point to the fact that students are able to manipulate forms and structures prior to being able to learn to articulate the rules of generalization underlying the use of the structures. For example, students, by a fairly early age (between 6 and 10) are able to use and manipulate, both in speaking and writing, nearly all of the rules of adult grammar (Hunt, 1965; O'Donnel, Griffin, and Norris, 1967) even though

they are unable to state the rules of the grammar they use. This unconscious or implicit knowledge indicates a highly sophisticated awareness of language prior to either direct instruction about language or the ability to state any of the syntactic rules. The same has been found to be true in word awareness (Bewell and Straw, 1981; Holden and MacGinitie, 1972; Downing and Oliver, 1974; Evans, 1975) in spelling awareness (Henderson and Beers, 1980; Beers, Beers, and Grant, 1977; Zutell, 1979) and story structure awareness (Thorndyke, 1977; Stein and Glenn, 1977; Fredericksen, 1975).

The second basic principle is that this language awareness seems to be acquired not through a conscious study of the rules and generalizations, but by using language in meaningful and motivating situations (Kean, 1981; Perron, 1974; Straw, 1981). Rather than awareness being developed by any conscious attempt to master the principles underlying language, it seems apparent that language awareness is developed by manipulating language.

The third basic principle is that an overemphasis on teaching the rules of language may, in fact, inhibit and constrain language growth and effective language use (Braddock, Lloyd-Jones and Schoer, 1963; Mellon, 1969, 1979; Daiker, Kerek, and Morenberg, 1979).

The final principle is that language awareness can only be meaningful when applied to real language situations and when developed from the language needs and language experiences of students rather than from work with exercises and situations outside students' realm of experience and interest.

What these four principles mean to the senior level teacher is that instruction in language awareness, that is, teaching about language, should:

- (1) Focus on actual listening, speaking, reading, and writing experiences;
- (2) Emphasize language use and language manipulation rather than the learning of any set of principles or "rules";
- (3) Reflect the language needs of students developed from real-life communication situations;

- (4) Be evaluated, not on conscious awareness, but on performance in a multiplicity of communication situations.

The purpose of this section of the curricular framework is to make teachers aware of the general areas of study in language awareness that may be appropriate for senior level students and to outline some general instructional principles for developing language awareness.

Area (1): Study of language usage and language register.

Usage refers to the choices and discriminations made by language users. "Usage is the study which notes the variety of choices made in the use of English, observes the standards set up by such choices or created to influence such choices, and attempts to evaluate the validity of such standards." (Pooley, 1957, pg. 105).

- (a) Put the book.
- (b) Bo-Peep lost has sheep her little.
- (c) He done his homework before supper.
- (d) Would you please tell me who I should write to?

Sentences which fail to conform to the rules of the grammar of the language (and are, therefore, incomprehensible by a native speaker of the language) are ungrammatical. Sentences which are comprehensible to native speakers and which fail to conform to the standards of some users of the language (e.g. "educated" speakers, commentators), or which are acceptable for some purposes but not for others, are better described in some way other than ungrammatical. For example, (a) above is ungrammatical because it fails to conform to a rule that native speakers of English have about what is needed for completeness and, therefore, is not comprehensible to them. Sentence (b) above is ungrammatical because it fails to follow the word order rules of English. This makes the sentence incomprehensible to other users of English. The use of done in sentence (c), however, conforms to rules used by some native speakers of English, but not others. It is, however, comprehensible. Sentence (c) is probably better described as an example of non-standard usage than as ungrammatical. Sentence (d) above is acceptable to many educated speakers in informal situations but it may be considered unacceptable or not preferred in formal written settings.

Usage study is closely associated with the study of differences in dialect and register. It may be better to avoid the overly narrow and misleading dichotomy of correct/incorrect, and use such terminology as: non-standard, colloquial, archaic, literary, regional, slang, poetic, jargon, appropriate for formal written, formal spoken, informal written, informal spoken, etc., when describing or commenting on the various usage of students and others.

In selecting items for instruction, teachers should be guided by the needs of their particular students and should choose items on the basis of frequency and the degree of social penalty likely to be exacted for failing to follow "approved" usage. Students should be encouraged to concentrate on items which occur frequently and which carry a heavy social penalty (in an interview situation, for example). Otherwise, students should be made conscious of a wide variety of items which may be judged negatively by some users of the language, and they need to be aware of how context, situation, audience, and content affect usage choices.

The following is a list of items that students may need to be aware of:

- a. Appropriate usage of personal and possessive pronouns and following verb forms.
- b. Appropriate uses of number and tense in verbs, particularly in forms of to be and irregular verbs.
- c. Appropriate use of relative and antecedent pronouns and agreement of following verb forms (one, anyone, everybody, none, who, whom, etc.)
- d. Appropriate use of adjectival and adverbial forms (good, well, hardly, etc.)
- e. Appropriate use of analogical forms (ain't, theirselves, etc.)
- f. Appropriate combinations of phrases and clauses.

A Closing Word on Usage: The teacher is reminded that there does not exist in the English language any "standard of correctness." Language is only correct as it is appropriate to the situation in which it is being used (i.e., within the register). Formal usage

employed in an informal situation such that it interferes with communication is just as "incorrect" or "wrong" as the use of "ain't" in a business letter. "Correctness" then is synonymous with "appropriateness", and students need to become sensitive in the adaptation of their own usage to the communication context.

Area (2): Study of the sounds and orthographic conventions of language.

Language is made up of combinations of sounds strung together which relate to corresponding graphic representations of sounds (orthography). At the senior years level, most students have mastered the sounds of the language and their corresponding orthographic symbols in both reading (Durkin, 1974) and in writing or spelling (Templeton, 1980).

This does not mean, however, that students are not still experiencing growth in the appreciation of sounds or are able to represent in writing all the words and orthographic conventions they need in their own writing. The goal of the senior years framework, then, is to help students gain an appreciation of the sound network of the language and to equip them to spell or find the spelling of words they need in their own writing tasks, and to become familiar with the orthographic conventions, particularly in punctuation, that they are likely to encounter in writing.

Instruction in the appreciation of the sounds of language should primarily take a discovery approach. It is questionable whether the identification of forms, rhyme schemes, or metre patterns increase sensitivity to or the appreciation of sound patterns in the language in most students. It is also questionable whether the slavish study of forms aids in the attainment of this goal. Since the goal is to help students understand how the sounds of language encode and enhance the meaning and richness of language, and, by the same token, at times, interferes with the communication of meaning, an approach that will allow students to discover sound forms themselves and experiment in a general sense with certain patterns seems the most

useful instructional method. The emphasis, as elsewhere in this framework, should be on response and integration.

The acquisition of ability in spelling at the senior level should reflect the spelling needs of students. Because a basic core of words has been learned by the vast majority of students by the senior level, spelling study should reflect the spelling needs that are derived from the students' writing rather than a prescribed list of spelling words. For an expanded discussion of techniques for teaching spelling, the teacher is referred to Thomas' book, Teaching Spelling (1974).

Essentially, two types of spelling needs seem to exist at the senior levels, and though specific words may be derived in different manners, the instruction in how to spell the words follows the same patterns. The two types of spelling needs are:

- (1) Errors in the spelling of words appearing in many different writing situations (such as the confusion among their, there, and they're)
- (2) Spelling tied directly to the content of particular writing tasks and often based on the content of the writing (such as the spelling of equilibrium in the description of a physics experiment).

In the first case, individual needs of students should be identified and in conjunction with their particular needs, individual "study words" should be identified for the focus of instruction. Since most students will probably have mastered most of these general spelling conventions, and because different students will probably be experiencing different problems in spelling, the instruction in this area should probably be on a highly individualized or small needs group level.

In the second case, however, whole group instruction may take place if the teacher carefully identifies possible spelling needs in advance of student writing assignments.

In both cases, instruction should generally adhere to the following pattern:

- Step 1: A spelling pre-test should be administered so that students become aware of the words they need to focus on.
- Step 2: A test correcting procedure should be used to focus student attention on the areas where study is needed.
- Step 3: Study should take place out of context (i.e. words should be studied in list form or in isolation). In this way, students will attend to learning to spell the words.
- Step 4: After students have studied words in isolation, opportunities to use the words in meaningful writing situations should be provided.
- Step 5: Some type of post-test should be administered so that students will become aware of the progress they are making in spelling and to become aware of any additional study they may need.

The general study method identified by Thomas suggests that when studying spelling words students: 1. See the word in isolation. 2. Say the word. 3. Think about the word. 4. Write the word. 5. Check the spelling. 6. Repeat Steps when necessary. In this way, students focus on spelling, and practise writing the words they are attempting to learn how to spell.

Additionally, instruction in spelling should give students strategies for looking up words they are unable to spell. Teachers should aid students in using references such as dictionaries, spelling guides, and thesauri to ascertain the spelling of words.

Also of concern to teachers is student growth in using punctuation and other writing conventions (such as capitalization, letter formats and the like). Two principles should guide instruction in these areas: first, only the conventions that students perceive a need for and that conform to the syntactic structures they are using in their own writing should be taught; second, instruction should take place in the context of actual writing and editing situations.

Petty, Petty and Becking (1976) point out that those conventional "rules" of writing that students perceive a need for in their own writing will be learned effectively and that practice in using the conventions must take place in the students' own writing, preferably in editing. It is questionable whether or not exercises that require students to punctuate material they did not themselves write or to punctuate structures they do not use in their own writing will aid in the acquisition of writing conventions. Instruction should be generated from the needs as identified from students' papers and probably should be included in post-writing or editing situations: that is, instruction should focus on punctuation and format as a means of communication and for purpose of clarification and presentation rather than interfere with the generation of writing. Teachers should also make students aware of useful guides (handbooks, dictionaries, etc.) that can aid in making decisions about writing conventions or formats.

Area (3): Study of Words and Word Development.

The language that we use daily is made of words that have developed from a variety of rich and interesting sources. Instruction in words and word development can be an interesting and broadening experience for students.

Instruction should focus on broadening students' understanding of words, increasing their vocabularies in all four language modes, making them aware of common affixes, roots and their meanings, making them aware of the nature of language change, and putting them in touch with the rich cultural backgrounds and diversity encoded in the words of their language. Instruction can either be informal in nature (discussions of words, word forms, etymology) in conjunction with other language activities, or it can be more formal in nature (as an investigation of cultural influences on words, or the tracing of particular spellings and usages by period, locality, or background). Whichever approach is used, instruction should generate in students an interest and excitement in words and should guide students in using words more effectively and precisely.

It is questionable whether the teaching of vocabulary lists or the like is an effective means of producing sensitive word use. Only as students perceive how new words can be used and understood in meaningful contexts can real growth take place. Word study can become an exciting element of any unit, particularly in writing contexts. As students grow in their appreciation of the origins of words and the power of word choices, they will also grow in their sensitivity to word use.

Area (4): Study of grammar and syntactic relationships:

Most students will have mastered the basic grammar of the language by Grade IX (Hunt, 1965; O'Donnel, Griffin and Norris, 1967). That is to say, they are able to understand and produce all of the grammatical structures used by adults. That is not to say that students are able to articulate the rules underlying the structures they use or that they are in fact consciously aware of the grammar of the language.

A good deal of research has been done in the area of the relationship between conscious knowledge of grammatical or syntactic rules and the ability to use those structures effectively. Braddock, Lloyd-Jones and Schoer (1963) point out after reviewing fifty years of research in the area that there seems to be only a weak relationship between explicit grammatical knowledge and the ability to employ grammatical structures effectively in writing. They further point out that studies investigating the effect of the teaching of formal grammar on language growth has a negligible effect on language growth. This statement is supported by research carried out subsequent to the publishing of that monograph (Mellon, 1969; O'Hare, 1973; Elley, Barham, Lamb and Wyllie, 1976; Kean, 1981).

If explicit knowledge of grammar does not discriminate between more and less competent language users, and if the teaching of formal grammar does not seem to affect language growth, then what can teachers do to increase the syntactic fluency of their students?

Loban (1976) and O'Donnel, Griffin and Norris (1967) observed that the differences between more mature and less mature language users was not the structures they used, but the flexibility and variety of structures that they understood and employed in both speaking and writing. This observation would lead to the conclusion that instruction in syntactic fluency should emphasize experiences for students that would increase their flexibility in choosing structures appropriate for particular language contexts and that would increase the variety of the structures they employ in all language contexts.

In fact, the research in sentence manipulation (sentence expansion, sentence reduction, sentence combining) would support this conclusion. Experiences that focus students on the manipulation, expansion, and combining of syntactic structures seemed to produce increased language fluency in all four modes of language (see Kean, 1981 and Straw, 1981 for a complete discussion).

The conclusion to be reached about instruction in the syntactic or grammatical "rules" of the language would be the same, it seems, as the conclusions about other area of language study: Since the goal is to produce more effective language users, the most effective means of attaining this goal is through the active manipulation of language in all four modes and in real communicative situations.

Area (5): Study of dialect differences and language change over time.

In conjunction with the study of sound development, word development, and the study of syntactic structures, teachers should aid students in becoming aware of dialect differences that exist in English and the way in which the language has changed over time.

This area can be studied through comparisons and contrasts with the students' own language and an investigation of how different varieties of the language may differ based on such variables as region, level of formality, purpose, topic, etc. Students should also become aware of the areas of differences such as:

1. Sound differences ("Southern" accent vs. "British" accent)

2. Word choice differences (line up vs. queue up)
3. Spelling differences (colour vs. color)
4. Syntactic differences ("He be my friend." vs. "He is my friend.")
5. Idiomatic expressions ("I'll carry you to town.")

The purpose of the instruction is to make students aware of and sensitive to the broad range of differences in language to the view that "different" should not be equated with "wrong" and to the fact that language is a changing, growing phenomenon.

Instructions should focus, again, on language use: on students appreciating and understanding differences over time, place, or contexts.

4. General Strategies in Language Awareness

Editing

One of the major goals of the language study program is to make students aware of the form and function of particular structures. The emphasis is on language use and awareness of convention in usage, spelling, format, punctuation, sentence structure, and vocabulary. This awareness can be effectively developed in editing experiences. Awareness can be developed in students by asking them to examine their own work and examine the work of other students with the writers. After production, students can be asked to make decisions about their own work regarding usage, spelling, punctuation, etc. It is useful to separate these "editorial" considerations from the planning and actual production stages so that students, while planning and producing language, will focus on communicating meaning rather than on the form the message will take. Editing can be done in speaking by recording student speech and "editing" the speech after production (in small group discussions, conversations, or more planned, formal situations). Editing in writing can be fostered by including an editing task with every writing situation so that students will gain awareness of the conventions appropriate to particular writing contexts.

Until students have gained some ability to distance themselves from their own speaking and writing, teachers should exercise care in criticising and editing students' language.

Group Editing

Group or peer editing, either in speaking or writing, can be useful in the development of language awareness. Reading/editing groups can be developed in which students listen to or read each others' work and make constructive comments on the work presented. This is particularly effective in discussion of register and usage considerations.

Sentence-Combining

Students should be encouraged to reshape sentences for varying effect by rearranging, expanding, reducing, or combining them, and then discussing and comparing different versions. In sentence combining, students either generate or are presented with a number of short, simple sentences and are directed to combine them into more effective sentences. The teacher may either select particular forms and "cue" students as to the ways in which the sentences can be combined (called "cued" exercises) or the teacher may give students sentences and explore with them the different ways in which the sentences can be combined (called "open" exercises). If cued items are used, the cue is often underlined in sentences or is placed after the simple sentences; students are then taught to combine the sentences in a prescribed way.

EXAMPLES:

Cued Exercise: The cook piled the plates high with food.
The cook was fat.
The cook was singing loudly.

Solution: The fact cook, singing loudly, piled the plates high with food.

(O'Hare, 1975)

Cued Exercise: SOMETHING should make you avoid him.
He is an absolute nut. (THE FACT THAT)

Solution: The fact that he is an absolute nut should make you avoid him.

(O'Hare, 1975)

If open items are used, students should be encouraged to explore the variety of ways in which sentences (or paragraphs) can be combined.

Exercise: Walden Pond was once praised for its natural beauty by Thoreau.

Walden Pond is now the site of many tourist attractions.

Solution: May vary depending on emphasis and purpose.
(Daiker; Kerek; and Morenberg, 1979)

The entire spectrum of syntactic structures, subordination, and embedding (single word modifiers, participles, gerunds, appositives, relative clauses, adjective clauses, adverbials, prepositional phrases, nominative absolutes, etc.) can be examined and explored using sentence-combining. In addition, punctuation conventions that relate to particular structures can also be taught and explored in actual writing situations, as well as considerations of audience, purpose, emphasis, unity, etc. in writing. Exercises need not be only teacher generated, but students can use sentence expansion and sentence combining in generating their own writing (see the writing sections).

Not only does sentence-combining increase student ability in writing, but it also increases ability in the receptive modes as well as being one of the most effective means of increasing and fostering language awareness.

The teacher is referred to the following resources for sentence-combining materials:

Strong, William. Sentence-Combining: A Composing Book.
Random House, 1973

O'Hare, Frank. Sentencecraft. Ginn, 1975.

Daiker, Don; Kerek, Andrew; Morenberg, Max. The Writer's Options.
Harper and Row, 1979.

Rippon, M. and Meyers, W.B. Combining Sentences. Harcourt, Brace,
and Jovanovich, 1979.

Allen, Pompian, Allen. Working Sentences. Thomas Crowell, 1975.

Sentence Expansion and Manipulation

Students can be shown how to make simple sentences more interesting, specific, and concrete by adding modifiers (single words or phrases) to nouns and verbs and by using verb and prepositional phrases.

a. Expanding Sentences by Adding Bound or Free Modifiers

(i) Adding modifiers to noun heads:

Eg. I heard the sound, --- and ---. (free modifiers)

The --- stallion races across the --- field.

(bound)

His face, --- and ---, leered at me. (free)

(ii) Adding modifiers to the verb head:

Eg. She limped --- across the square. (bound)

(iii) Adding verb phrases (verbals):

Eg. He began to fidget, throwing his weight from foot to foot. (free)

(iv) Adding prepositional phrases.

Eg. Her eyes twinkled like ---.

b. Re-Arranging Sentence Patterns

(i) Changing a statement to a question:

Eg. John has completed his homework.

(ii) Making a sentence negative using form in brackets:

Eg. Uncle Ross will make a great cook. (NEG - EVER)

(iii) Beginning the sentence with the word in brackets:

Eg. A good movie is running at the Capitol. (THERE)

(iv) Rewriting sentence using the underlined words as an interrupting addition.

Eg. Without question, the members of the jury believe the verdict to be just.

(v) Inverting the sentence and using the word in brackets:

Eg. The government should have increased taxes. (BY-INV.)

(vi) Changing sentence by moving the underlined word:

Eg. Susan ran quickly across the gym.

Role-Playing and Creative Drama

An effective means of building students' awareness of the way language changes in response to different context variables (i.e. register, usage) is to involve them in role-playing or dramatic situations in which they must adjust language to meet certain considerations. These experiences should then be followed by discussions which will focus on the ways in which the variables interact in language choice. Some examples of dramatic situations might include job interview situations, extended scenes from literature, shopping experiences, etc.

Modelling

Modelling of particular forms or structures can also aid in the development of student language use.

In their reading and writing, students will begin to note the language choices made by writers and poets in order to achieve certain effects.

By observing and discussing these choices, they will be helped to make discriminating choices in their own language choices which make for clarity; for consistency in "voice" and tone; choices appropriate for the specific mode of writing in which they are engaging.

Below are a few of the structures students may wish to model:

1. Adding modifiers for more detailed description.

She was a big woman, sturdily built, with a firm, prominent nose, and wide-set, dark intelligent eyes.

- Donald Creighton: John Macdonald: The Young Politician.

Against the green of the marsh grass the heron was a snow-white figure on slim, black stilts, tense and motionless.

- Rachael Carson: Under the Sea Wind.

2. Adding verbals (verb phrases).

The horses plunged wildly and reared on their hind feet in a panic, straining against each other, pulling apart,

going down beneath the pole, trying to turn to trace their steps.

- F. P. Grove: Over Prairie Trails

3. Adding subordinate clauses as free modifiers.

His lips were moving faintly, as if he were preparing certain arrangements of words.

- Morley Callaghan: Such is My Beloved.

4. Adding absolute phrases.

Jean hurried along, his hair flying in the breeze.

Collecting Language Samples

Teachers can aid students in becoming aware of how language is used in different situations by asking students to collect language samples from different persons and situations and asking them to examine the similarities and differences. Examples in oral language may be: a collection of interviews of the same people in different situations or contexts, collection of conversations employing different vehicles (e.g. telephone vs. letter), or different purposes (advertisement vs. poetry). Students can collect many language samples and attempt to identify why they are different and thereby increase their awareness of the effects of contextual variables and reinforce their knowledge of the concepts of register, dialect, and usage.

Journals

In conjunction with the collection of language samples, students can be encouraged to keep periodic journals of interesting similarities and differences in language and language use that they observe.

In addition students may also wish to keep records of their own progress in terms of vocabulary (new words learned), spelling, usage or areas in which they personally feel they need additional work or practice.

Journal work could also lead to interesting workshop units such as the development of a "slang dictionary" or a style book.

Games

Language games, including jokes, rhymes, etc. can increase student awareness of language and language use. In order to play a game successfully, the participant must be aware of the "rules". If games are built on the "rules" that students need to become aware of, such games can contribute in interesting and creative ways to student knowledge of language. Games for any area of language study (spelling, sounds, punctuation, sentence structure, word development, etc.) can be created to provide enjoyable practice for students who need work in particular areas.

Oral and Choral Reading

Sensitivity and awareness of language can also be developed through oral and choral reading situations. Readings can be selected to emphasize particular objectives (sound patterns, sentence structures, idiomatic expressions, etc.) and the oral component can aid students in becoming aware of these language structures and formats.

Reference Work

Language awareness can be developed by interesting work in reference materials. Word development, synonymous relationships, letter formats and other such techniques or processes can be investigated by learning how to use dictionaries, spelling guides, thesauri, encyclopedia, and other reference materials. The teacher should make this type of work as interesting and useful to students as possible so that students can see the purpose in using the reference materials and will gain independence in using such references.

Word and Use Searches

Another method of encouraging language awareness is to aid students in exploring oral (television, radio, etc.) and written materials (literature, poetry, newspapers, etc.) for interesting words and usage conventions. These can then be discussed in terms of the variables that affect language use and language change can be traced over time.

Focused Reading

As a means of sensitizing students to the texture of words and language used, focused reading activities can be designed. These activities should focus on particular uses of language.

Short stories, poetry, and essays which are likely to be more precise and controlled than longer discourse, like novels, should be used so that students can become sensitive to how an author maintains linguistic control in writing.

5. Specific Vehicles in Language Awareness

Dramatic dialogue	Choral Reading
Role-playing	Puppetry
Poetry	Storytelling
Interviews	Readers' theatre
Radio	Biographies
Television	Dictionaries
Film	Thesauri
Reading aloud	Dramatic Writing
Plays	Journals
Novels	Letters
Short Stories	Application/government forms

6. Evaluation in Language Awareness

The evaluation of language awareness should follow directly from the goals of the program, that is, it should be made in terms of the effective comprehension and production of language. For most high school students, language awareness is important, as it supports the use of language in listening, speaking, reading, writing, and the study of literature; for some students an extension of this awareness into a study of the historical development of language may be appropriate. It seems inappropriate for example, to evaluate students' ability to trace the etymology of a word unless they can use that word in comprehending material they hear or read and in producing material in speaking and writing.

Language Awareness Checklist

	YES	NO
1. Student is aware that particular usages are more appropriate in some contexts than in others.	_____	_____
Usage conventions that need attention:		
a.		
b.		
c.		
2. Student is sensitive to the effect of the following in using language:		
Audience	_____	_____
Purpose	_____	_____
Situation	_____	_____
Vehicle	_____	_____
Content (Topic)	_____	_____
3. Student uses "inappropriate" usage as a means of emphasis.	_____	_____
4. Student is aware of a core of "standard" usage conventions.	_____	_____
Conventions that need attention:		
a.		
b.		
c.		
5. Student spells correctly the words he/she uses.	_____	_____
6. Student employs reference material to ascertain the spelling of unknown words.	_____	_____
7. Student spells affixes and attaches affixes appropriately.	_____	_____
Affixes that require attention:		
a.		
b.		
c.		

	YES	NO
8. Student does not allow the inability to spell a word to inhibit the use of the word in writing.	_____	_____
9. Student is aware of how rhyme, metre, etc. enrich or detract from language meaning.	_____	_____
10. Student is familiar with or can use various formats (applications, letters, etc.)	_____	_____
Formats that need attention:		
a.		
b.		
c.		
11. Student is able to use punctuation appropriately in his/her own writing.	_____	_____
Areas that need attention:		
a.		
b.		
c.		
12. Student is able to interpret the meaning of punctuation in reading.	_____	_____
13. Student is aware of the meaning of common roots.	_____	_____
Roots that need attention:		
a.		
b.		
c.		
14. Student uses appropriate vocabulary.	_____	_____
15. Student is aware of the meaning of common affixes.	_____	_____
Affixes that need attention:		
a.		
b.		
c.		

	YES	NO
16. Student seems aware of how words are derived and how words change.	_____	_____
17. Student is able to use precise and interesting vocabulary.	_____	_____
18. Student is aware of dialect and regional differences.	_____	_____
19. Student uses a variety of sentence forms.	_____	_____
Areas that need attention:		
a.		
b.		
c.		
20. Student is flexible in the choice and use of sentence patterns.	_____	_____
21. Student shows growth in syntactic fluency.	_____	_____
22. Student is not inhibited by his/her awareness of syntactic patterns and forms.	_____	_____
23. Student is aware of dialect differences and indicates a positive attitude toward language differences.	_____	_____
24. Student is able to adjust language styles to a variety of situations.	_____	_____

X. THE TEACHER AND THE PROGRAM

Since the framework provided by this document represents an ideal, within which the individual teacher has both the opportunity and the responsibility to develop a curriculum suited to the students being taught, it follows that not all of the strategies and vehicles suggested throughout this guide will be used in any given year or course. Likewise, although they represent an ideal toward which a

teacher could strive in order to foster the instructional purposes of this program, not all the responsibilities suggested in the following list will be effectively fulfilled by every teacher in every classroom every year.

The teacher working within the framework provided by this guide, has the responsibility to:

- integrate language experiences with the study of literature in order to foster the development simultaneously of the ability to listen, to speak, to read, and to write.
- ensure that the course is a broad based continuum of learning experiences rather than a series of short, relatively isolated electives or units, and indicate to students the purpose of the instruction being given.
- provide sufficient flexibility in approach and format to ensure that the needs and interests of individual students are recognized and accommodated where possible.
- provide an effective model for students, not only in the communication process, but also in demonstrating tolerance for and an appreciation of the ideas of others while refraining from imposing personal value systems and tastes.
- stimulate student interest in language, both as a study in itself, and as a means to personal growth, social awareness, and cultural identity.
- participate actively in students' language experiences by supporting, clarifying, suggesting alternatives, and creating a climate in which students can take risks and practise a wide variety of communication skills.
- plan language experiences such that students are exposed to a wide range of ideas and attitudes, and encourage students to investigate the implications of these ideas and attitudes without necessarily reaching either consensus or judgment.
- generate intellectual involvement and enthusiasm for excellence, while fostering student response to the personal and social aspects of the course materials.

- make effective use of relationships between students in order to create time for individualized instruction, while making students more aware of the subtleties of inter-personal communication.
- devote a maximum of class time to providing students with opportunities for active and personal involvement in listening, speaking, reading, and writing as opposed to the passive involvement inherent in formal exercises, drill, and teacher-directed literary criticism.
- plan instructional techniques so that students are exposed to a wide variety of approaches and materials, and ensure orderly growth while avoiding the boredom induced by repetition of a limited number of techniques or skills.
- develop instructional techniques which reflect the principle that language development takes place primarily through the use of language rather than through theoretical studies about it.
- approach literature as a broadly humanizing activity capable of arousing intimate personal response, of deepening knowledge of both self and society, of increasing consciousness of one's own culture and the heritage left us by other cultures and other times.
- ensure, insofar as practicable, that all students are challenged to develop communication skills in keeping with their abilities and maturity, with the consequence that individual differences will be increased rather than decreased.
- integrate English with other courses, particularly with regard to out-of-class assignments, in order to encourage students to recognize the role played by language in all learning, and accommodate English to the total study load being carried by the students.
- make oneself familiar with evaluation procedures appropriate to the teaching approach being used, the goals of the program, and the needs of the students.
- monitor the development of every student's communication skills and understanding of course materials in order to determine

instructional techniques appropriate to the student's level of development.

- establish priorities according to student needs, instructional materials available, time allotments, and facilities, within the framework suggested by an integrated approach to the study of language and literature.
- remember at all times that the focus of classroom activities should be the students rather than the content per se, in order to consolidate emphasis on whole and functioning human beings.
- ensure a maximum of continuity as students move through high school by consulting and co-operating with the teachers and schools with whom the students have worked previously.
- make effective use of support personnel, professional reading and research, special area groups, and association with fellow teaching staff in order to be aware of research and thinking in all areas of concern to English as a discipline.
- broaden definitions of listening, speaking, reading, and writing in order to foster development in students of a general oracy and literacy.

Annotated Bibliography of Useful Teaching Resources

*Highly recommended

CLASSROOM PRACTICE AND GENERAL METHODOLOGY

- * Classroom Practices, 1979-1980: How to Handle the Paper Load by Gene Stanford, chair, and the Committee on Classroom Practices (National Council of Teachers of English, 1979, \$5.00)

At a time of overloaded classes and renewed public concern about writing skills, the twenty-seven authors of this collection offer practical help for teachers facing the paper load problem. Each has developed successful classroom strategies that can be more effective and less time consuming than traditional methods of teaching composition. Grouped into six sections, the essays

discuss such strategies as free-writing, journals, teacher consultation during the writing process, students as editors, peer evaluation, focused grading.

Classroom Practices, In Teaching English, 1972-73: Measure for Measure

edited by Allen Berger and Blanche Hope Smith (National Council of Teachers of English, 1972, \$3.00)

Special focus on aspects of measurement, testing, evaluation, and grading. Includes reports of classroom experiences with self-weighting exams, contracting for grades, students evaluating themselves, and criterion-referenced grading. Other articles discuss diagnostic teaching, equitable methods of assigning grades, and the difficulty of measuring reading comprehensions.

Classroom Practices in Teaching English, 1975-76: On Righting Writing

edited by Ouida H. Clapp (National Council of Teachers of English, 1975, \$4.25)

For this collection, teachers and supervisors from all grade levels have contributed articles full of ideas for getting the writer started, developing point of view, sharpening techniques, classifying values, and exploring writing systems. The forty pieces offer practices that have produced results in the classroom by making writing an enjoyable learning experience.

- * Classroom Practices in Teaching English, 1977-78: Teaching the Basics-Really! edited by Ouida Clapp, chair, and the NCTE Committee on Classroom Practices. (National Council of Teachers of English, 1977, \$5.50)

The thirty-two articles are grouped into six sections: (1) ideas for strengthening reading skills; (2) methods for introducing basic composition skills; (3) techniques for teaching revising and editing; (4) approaches for dealing with some of the finer points of punctuation, grammar, and spelling; (5) exercises to teach listening, divergent thinking, and discussion skills; (6) methods for sharpening students' skills in criticism and for promoting

appreciation of literature and film.

Classroom Practices in Teaching English, 1978-79; Activating the Passive Student. Edited by Gene Stanford, chair, and the NCTE Committee on Classroom Practices. (National Council of Teachers of English, 1978, \$5.25).

The contributors to this collection deal with techniques that "involve students in doing English", not just absorbing it. Twenty-seven articles detail methods that have worked: creating task-oriented small groups, structuring role-playing and dramatic activities, devising games that combine high motivation with effective skill-building, and many more. Articles are grouped in four sections: Reading, Composing, Poetry, and Research.

An Ideal Book for Acting Out and Writing Language K-8. by Gary L. Gerbrandt. (National Council of Teachers of English, 1974, \$5.70)

From his own experiences, Gerbrandt suggests ways to use small groups successfully and then offers ideas that he and his student teachers tested with classroom groups. Although the ideas were originally intended for elementary students, many are applicable at the senior level. More than 700 examples are separated by grade level, difficulty, and grouping suggestions.

Ideas for Teaching English, Grades 7-8-9, edited by Ruth Reeves. (National Council of Teachers of English, 1966, \$8.50).

Designed for the junior high school teacher (but applicable to the senior level as well), this looseleaf binder contains more than 400 pages of successful practices for teaching English. Categories included are reading, composition, literature, vocabulary building, spelling, speech, dictionary study, and mass media. An excellent resource.

Inventing and Playing Games in the English Classroom: A Handbook for Teachers, edited by Ken Davis and John Hollowell (National Council of Teachers of English, 1977, \$7.50)

This handbook introduces English teachers to the use of simulation games as a valid teaching method, and explains specifically how to design games and use them in the classroom. The contributors present the rationale for game-playing, examine the teacher's role in simulations, and discuss the advantages and disadvantages of games.

- * Lecture Alternatives in Teaching English edited by Stephen Judy
(National Council of Teachers of English, 1971, \$4.50)

Judy suggests a variety of alternatives to the lecture approach for use at all grade levels. Ten practical essays on such topics as how to arrange the classroom for a better learning environment, how teacher expectations relate to student performance, how to subvert the comparative grading system, and how to manage student-initiated activities.

- Popular Culture and the Teaching of English edited by Kenneth Donelson
(National Council of Teachers of English, 1975, \$5.60)

This collection of articles mirrors the diversity of popular culture itself. Authors propose course outlines, suggest ways to use popular literature to work back to the classics, examine sexism in popular culture, and show how to use old-time radio, comic books, TV, magazines, and popular music. Bibliography gives sources for topics ranging from hobos and chautauqua to soap operas and acid rock.

- 12,000 Students and their English Teachers edited by the CEEB
Commission on English (National Council of Teachers of English,
1968, \$8.00)

Includes model teaching plans with samples of student work and comments by trained readers; units in language, literature, and composition for students in the senior levels. Spiral bound; includes twelve unbound pictures and cartoons for use with the units.

Thematic Units in Teaching English and the Humanities, edited by Sylvia Spann and Mary Beth Culp (National Council of Teachers of English, 1975, \$9.75)

These fifteen unit plans focus on getting students involved in English the way they get involved in life - questioning, reflecting, probing, wondering. Includes units on death, the speaking voice and the search for self, rural culture and folklore, the poetry of work, "how to eat a poem", utopias, kinestasis, etc. A basic resource for any teacher employing a thematic unit approach. (the two following entries are continuations of this excellent resource).

Thematic Units in Teaching English and the Humanities: First Supplement. (National Council of Teachers of English, 1977, \$3.95)

Five additional unit plans supplement the fifteen units above.

Thematic Units in Teaching English and the Humanities: Second Supplement. (National Council of Teachers of English, 1980, \$7.00)

The second supplement introduces seven new units. These units, like the previous twenty, include overviews, lists of materials needed, lesson plans, notes on evaluating, suggested related activities, and supplementary reading.

READING AND LITERATURE

- * Reading English edited by Donald R. Gallo (National Council of Teachers of English, 1978, \$3.75)

Offered as a corrective to ineffective emphasis on teaching literary elements, these twenty-seven varied and practical articles detail ways teachers can show students how to analyze vocabulary, how to recognize irony, how to find a theme, and in general, how to advance and deepen their understanding of fiction. All the articles - some explicitly - are concerned with motivating students to read in the first place, by showing them how.

The Teaching of Reading and the English Classroom, edited by Kenneth Donelson. (National Council of Teachers of English, 1974, \$7.00)

The authors offer a wide variety of approaches to teaching reading, at the secondary level. Topics covered include free reading, media and reading, reluctant readers, and teaching dialect speakers to read standard English.

Structuring Reading Activities for English Classes by Michael F. Graves, Rebecca J. Palmer, and David W. Furniss (National Council of Teachers of English, 1976, \$2.25)

This booklet outlines a strategy for structuring reading activities, and gives specific suggestions for classroom use. The authors propose various pre-reading activities (for motivating students, previewing books, and developing vocabulary), reading activities (including guided reading and listening activities) and post-reading activities (post-questioning, discussion, and dramatic activities).

The Uses of Myth, edited by Paul A. Olson (National Council of Teachers of English, 1968, \$2.60)

Contains articles on the uses of myth in the English classroom, critical theories of myth and its place in literary study, and other topics by Albert Lavin, William Robson, George Allen, Barbara Hardy, and Olson. Published in cooperation with MLA and NATE.

Poetry: Reading, Writing, and Analyzing It. Edited by Donald Gallo, (National Council of Teachers of English, 1979, \$5.00)

The twenty-eight contributors to this collection are experienced in ways of making poetry a rewarding and pleasurable part of language instruction. They offer numerous creative ideas for enlivening classroom experiences and they identify poetry collections that have proven successful with students.

- * The Country of the Young: Units in Canadian Literature for Elementary and Secondary Schools. By Don Gutteridge (University of Western Ontario, 1978)

An outline of units in Canadian Literature. Three models are suggested (Generic, Thematic, Language Arts) for the development of units and specific literature and activity suggestions are developed.

- Starting the Ark in the Dark: Teaching Canadian Literature in the High School. By Ian Underhill (University of Western Ontario, 1977).

A discussion of the teaching of Canadian Literature at the high school level. Underhill discusses particular instructional approaches and outlines a systematic study of literature. Appendixes include plans for developing a Canadian studies program.

- * Teaching Reading Comprehension, by P. David Pearson, and Dale D. Johnson. (Holt, Rinehart, and Winston, 1978)

A basic reference in developmental reading. Pearson and Johnson outline the ways in which text is comprehended by students and outlines how teachers can aid students in the reading/comprehending process.

LISTENING

- Listening Instruction, by Andrew D. Wolvin and Carolyn Gwynn (National Council of Teachers of English, 1979, \$2.50)

This booklet presents a cogent rationale for focussing on listening and offers thirty-eight exercises designed to enhance listening at the high school level. The authors organize their suggestions around recognized listening theory: the exercises develop skills in attending to, assigning and remembering meaning.

SPEECH AND DRAMA

- Creative Dramatics and English Teaching, by Charles R. Duke (National Council of Teachers of English, 1974, \$5.65)

For the teacher inexperienced in creative dramatics, Duke explores the relationship of creative dramatics with student development and deals honestly with the fears and frustrations of initiating creative drama. Specific suggestions for sequencing includes pantomime, improvisation, characterization, and role playing. Duke outlines a sequence of class activities for introducing creative drama to secondary students and discusses applications of creative drama with special students.

- * Speech and Drama in the English Class, edited by Sharon Crowley (National Council of Teachers of English, 1978, \$4.60)

This collection offers favorite ideas from twenty-three resource high school teachers who have found ways to make group projects serve curriculum goals. Activity suggestions range from role-playing and oral interpretation through genealogical research, A/V utilization, and radio plays. Small group activities are recommended throughout as alternative strategies for instruction in grammar, composition, literature, and communication.

- Development of Functional Communication Competencies, Grades 7-12., edited by Barbara Sundene Wood (National Council of Teachers of English, 1977 \$2.25).

The aim of this booklet is to help teachers assist adolescents to learn about the uses of language, to try them out, and to see what works in everyday life. The first section of the booklet identifies communication functions and aspects of communication competence.

- The Dramatic Curriculum by Richard Courtney (University of Western Ontario, 1980)

An excellent resource for the design and implementation of drama in the English classroom. Book includes a discussion of overall growth in dramatic expression, how drama encourages both cognitive and expressive development, and specific suggestions for and examples of plans for the secondary school curriculum.

WRITING AND COMPOSITION

Confronting Writing Obstacles, edited by Donald R. Gallo. (National Council of Teachers of English, 1977, \$5.50)

Twenty-nine articles focus on theoretical and practical solutions for improving students' writing abilities. The range of topics includes new perspectives on such familiars as mechanics, grading, audience, and motivation; the use of art, literature, film animation, and even old radio shows as writing stimuli; the place of technical writing and story telling in the teaching of composition; and special concerns such as writing in adult education, "back-to-basics" vs. teacher indifference, and experimental programs.

Just Writing: Exercises to Improve Your Writing, by Bill Bernhardt. (National Councils of Teachers of English, 1977, \$5.15)

Bernhardt's workbook is designed to help students realize that writing is an activity of life, not just a school assignment. The book has four major divisions: (1) an overview which suggests the complex nature of writing; (2) basic exercises for student writers who encounter fundamental writing problems; (3) advanced exercises for those who have mastered the fundamentals; and (4) research activities for writing instructors.

Focus on Writing, edited by Candy Carter (National Council of Teachers of English, 1975, \$1.75)

Brief articles explore various aspects of the problem of poor student writing, discuss approaches to evaluation, and present practical ideas for teaching writing. Other pieces describe a writing project in which composition teachers from all levels collaborate in planning instruction and a successful remedial program.

A Guide for Evaluating Student Composition, edited by Sister Judine, I.H.M. (National Council of Teachers of English, 1965, \$5.20)

Many approaches to evaluation plus discussions of the total writing process, the student's audience, and the success or failure of

communication. A basic reference.

Observing and Writing, by George Hillocks, Jr. (National Council of Teachers of English, 1975, \$1.75)

Hillocks contends that lack of specificity, a common problem in students writing, can be surmounted by involving students in the process of observations, and developing the sense of audience and critical awareness that comes with reading, listening to, and commenting on each other's writing. He describes fifteen activities designed to increase students' powers as observers and recorders of sensory experience.

Group Inquiry Techniques for Teaching Writing, by Thom Hawkins, (National Council of Teachers of English, 1976, \$2.25)

The author tells how to set up groups, discusses some typical difficulties the teacher may encounter, and explains the teacher's role in facilitating group interactions by the inquiry method of listening and questioning, rather than explaining. He describes a number of classroom-tested tasks which involve students directly in processes which parallel, reflect, or characterize some of the processes involved in the act of composition.

Evaluating Writing: Describing, Measuring, Judging, edited by Charles R. Cooper and Lee Edell (National Council of Teachers of English, 1977, \$5.75)

The contributors provide a comprehensive summary of current information on evaluating writing. The most current and up-to-date resource on the topic.

A Laboratory Approach to Writing by Carol Laque and Phyllis Sherwood. (National Council of Teachers of English, 1977, \$5.00)

The authors describe a course of action and reflection by which teachers can explore new modes of teaching writing, and they present strategy models, and exercises through which teachers and students can discover by doing. They explain teaching in small groups and personal interviews, discuss teacher-student evaluation procedures,

and demonstrate how the writing process works through discussions about students' writing.

A Scale for Evaluation of High School Student Essays, (National Council of Teachers of English, 1960, \$1.50)

Provides a brief outline of criteria for evaluating essays on the basis of content, organization, style and mechanics. Includes six sample essays with critical comments.

Strategies for Teaching the Composition Process, by Carl Koch and James M. Brazil. (National Council of Teachers of English, 1978, \$4.50)

The authors present a resource book of practical, student-centred, and easily implemented group strategies for teaching the composition process. The book is divided into four sections of strategies: "The Comfort Zone" helps students overcome their fear of writing; "Prewriting" helps students generate topics for writing; "The Writing Stage" teaches students how to form and structure their ideas; and "The Post-Writing Stage" helps students edit and proof-read their writing. Specific instructions and variations are given for each strategy.

They Really Taught Us How To Write, edited by Patricia Geuder, Linda Harvey, Dennis Lloyd, and Jack Wages (National Council of Teachers of English, 1974, \$5.70)

The high school teachers who contributed to this book describe a variety of methods for teaching composition that have succeeded for them. The ideas are organized into prewriting activities, the writing process itself, and evaluation practices. The authors focus on types of student writing based on the study of literature, using nonprint media and newspapers to teach writing, and having students edit and evaluate their classmates' compositions.

All About Letters, produced by the U.S. Postal Service in cooperation with the National Council of Teachers of English (National Council of Teachers of English, 1979, \$2.00)

This booklet is a practical and engaging guide which teaches the power of the letter and features a variety of important types of letter communication. For example, there are "how-to" sections on writing job letters, letter of application to universities, letter to consumer organizations and newspaper editors, as well as letters of inquiry.

Composition Situations, edited by Grace E. Wilson (National Council of Teachers of English, 1966, \$3.75)

A concise compilation of composition topics in an easy-to-use format for planning worthwhile experiences in written composition. Topics are organized in forty-five categories under general sections on personal experiences, language study, mass media, and literature study.

Writing Exercises from "Exercise Exchange", edited by Littleton Long (National Council of Teachers of English, 1976, \$5.00)

The exercises collected here offer pragmatic, innovative suggestions adaptable to any composition course. Ideas are given for developing prewriting, paragraphing, description, tone, and many other skills. The exercises are the best of many that have appeared over the years in "Exercise Exchange"; they were perfected by high school and college teachers from approaches that succeeded for them in the classroom.

Eight Approaches to Teaching Composition, edited by Timothy R. Donovan and Ben W. McClelland. (National Council of Teachers of English, 1980)

An outstanding collection of pertinent and usable approaches to composition instruction. Topics include modelling, the rhetorical approach, the experiential approach, the epistemic approach, and writing conferences. Such renowned authors as Stephen Judy, Donald Murray, and Robert Weiss are represented.

LANGUAGE AWARENESS AND LANGUAGE STUDY

The Role of Grammar in a Secondary School Curriculum, edited by W.B. Elley, I.H. Barham, H. Lamb, and M. Wyllie. (National Council of Teachers of English, 1979, \$5.00)

This research report refutes the claim that the study of grammar leads to improved language skills. The researchers examined the language development of 250 students over a period of three years. A basic addition to the literature on language study.

Teaching the History of the English Language in the Secondary Classroom, by Joseph E. Milosh, Jr. (National Council of Teachers of English, 1972, \$3.95)

This guide for teachers cites ways that the history of English, imaginatively taught, can foster a new concern for the medium of language and a livelier response to literature. Encourages teachers to construct their own study units and, by way of summarizing and reviewing current ideas for organizing material, discusses appropriate content, classroom techniques and methods.

* Sentence-Combining: A Composing Book by William Strong (Random House, 1973)

An outstanding collection of open sentence combining exercises particularly useful in aiding students to gain flexibility in sentence and paragraph structure. Exercises are designed to help students learn about audience, purpose, and content considerations in writing; topics include parallel structure, effective introductions, emphasis, and other rhetorical considerations in writing.

Combining Sentences by Michelle Rippon and Walter E. Meyers (Harcourt, Brace, Jovanovich, 1979)

A set of cued sentence combining items that deal primarily with sentence structure. Topics include general topics of noun and verb modification along with thirty-four lessons on particular

structures. Spelling and vocabulary words are introduced along with each lesson.

Sentencecraft: An Elective Course in Writing, by Frank O'Hare (Ginn, 1975).

The classic set of materials in cued sentence combining. Exercises are designed to aid students in developing greater flexibility and variety in the sentence structures they use.

* Teaching Spelling: Canadian Word Lists and Instructional Techniques, by Ves Thomas (Gage, 1974)

The basic Canadian resource in the teaching of spelling. Over eighty years of research is synthesized into a workable program outline. Specific strategies for the teaching of spelling are included along with the most useful words that students need to know how to spell.

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